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LUITPOLD ST. 24,
BERLIN W.,
OCTOBER 23, 1904.

SIEGFRIED OCHS, with his Philharmonic Chorus and the Philharmonic Orchestra, gave a performance of Brahms' immortal "Requiem" Monday evening which quite overshadowed everything else that the week brought us. The Philharmonic Chorus is as fine a mixed chorus as could be desired and their singing on this occasion was wonderful for beauty of tone, ensemble, verve and expression. Ably assisted by the orchestra they gave a performance of the great work long to be remembered. As a chorus conductor Siegfried Ochs is unexcelled. For precision, fire, dynamics, working out of details and for massive effects as a whole he is extraordinary. A more glorious reading than his of Brahms' "Requiem" it would be difficult to imagine.

The work was preceded by a Bach cantata, "Wachet auf ruft uns die Stimme," which was performed here for the first time. The choruses and the duet for soprano and baritone are parts of great beauty, while the solos are less interesting. An oboe obligato in the duet comes close to being the most beautiful thing in the whole composition. It is a fresh, melodious figuration woven about the two voices with wonderful ingenuity, and was admirably played by eight oboes in unison with perfect ensemble.

The soloists of the evening were Claire la Porte-Stolzenberg, soprano, and Arthur van Eweyk, baritone. Both were weak in the cantata, but in the "Requiem" Van Eweyk sang well.

Von Vecsey continues to draw crowded houses. For his next concert at the Philharmonie he has secured the services of Joachim, who will conduct the orchestral accompaniment in the Beethoven concerto. Joachim's assistance will, of course, give the boy added prestige.

Elman, the prodigy about whom I wrote last week, is also a genius, but whether he will duplicate Vecsey's financial success remains to be seen. His second concert will be given on October 25 in the Singakademie.

There can be no doubt that such public exploitation of children does great damage to art, because it distracts the public from the great mature artists. Thus Vecsey played to 3,000 people Thursday evening, giving a remarkable exhibition of precocity, whereas that high priest of art Henri Marteau played the following evening to less than 750 auditors in a fine program of sonatas by Schumann, Reger and Thuille. With Willy Rehberg at the piano, Marteau played the new sonatas in C major by Max Reger and in E minor by L. Thuille, both very modern works, full of the unexpected in harmony and rhythm. The Munich composer shows more individuality than the Frenchman, and in this C major sonata Reger has cut adrift from practically every tradition, defying even tonality. It is difficult to follow his bold flights of imagination and still bolder progressions, much less to understand them. Either this work is a revolutionary movement of great pith and mo-

ment, beyond the horizon of common mortals, or it is the work of a genius who will soon be a candidate for the insane asylum. One thing is sure, a strong personality and great musical knowledge are revealed here.

The Thuille sonata is nearer to earth, and is more grateful. The adagio affords the violinist a good opportunity to "sing," and the other movements are in their thematic and harmonic schemes more comprehensible. We live in secessionistic times. In painting, in literature, in sculpturing, in all forms of art we meet with the secessionist. It is strange, however, that Max Reger, who leans so heavily on Bach, should, with one bold move, cut loose from his great prototype.

Marteau and Rehberg played with remarkable finish of ensemble, perfect technic, beautiful tone and nobility of style. Marteau, more than any other violinist, is ever adding new works to his repertory, and offering the public something new, even at the sacrifice of his own success, for such works as the above do not interest the general public.

In January Marteau will be heard here with orchestra, when he will play, among other things, the viola solo in Berlioz's "Harold" symphony. Heinrich Hammer, of Lausanne, is coming to Berlin to conduct it. This work, as conducted by Hammer and played by Marteau, was the chief feature of the Berlioz centennial at Geneva last year.



Friend—How far have you progressed with your new opera?
Lazy Composer—Oh, I have finished the entr'actes.

Gottfried Galston played Liszt's cycle of pieces, "Années de Pèlerinage," and several Busoni arrangements of Bach's works, including the "Chaconne." Galston, a young Leschetizky pupil and teacher at the Stern Conservatory, is an admirable pianist and a good musician. His technic is clean and accurate, his touch elastic and his conception always artistic, but he is a trifle too serious for one of his years. He was loudly applauded. Many prominent pianists were present.

Sarasate's faithful companion, Bertha Marx-Goldschmidt, gave a recital at which she played nothing but fantasies by Bach, Mozart, Schubert, Mendelssohn, Chopin, Schumann and Liszt. She is a very finished technician, and there is nothing in her interpretation to offend good taste. She also has a large repertory, and is very industrious. In fact the lady has many estimable qualities, but to listen to her a whole evening is about the same as lis-

tening to an automatic music box. In fact the latter seems to have more soul and quite as much individuality.

Matja von Niessen-Stone, on the other hand, sang at her recital with great expression and with true artistic insight and meaning. Her rich mezzo-soprano voice is well under control, and, save in the highest notes, she uses it with ease and skill. She has a large fund of temperament on which she draws without reserve. There is no singer here who enters into her work with more zest, and she never fails to capture her audience completely.

An organ recital was given at the American Church by Edwin A. Kraft, under the patronage of the Rev. Dr. Dickie, and with the assistance of George Hamlin, tenor; Charlotte Adams-Raschig, soprano, and Miss Sada, violin. Mr. Kraft played works by Reger, Bach, Dubois, Callaerts, Rheinberger and Wagner-Kelly. He is a young organist of great ability, which he demonstrated both in his technical mastery of the instrument and in his musicianship. Reger he plays better than any other composer. George Hamlin, who was heard here for the first time in public, sang "The Sorrows of Death," from Mendelssohn's "Hymn of Praise." He has a beautiful tenor voice, of warm, sympathetic timbre, and he uses it effectively. His singing is thoroughly artistic. He has a sincere, manly style that immediately wins his hearers. He also has dramatic power, and he combines good tone production with distinct enunciation.

Mrs. Adams-Raschig is the possessor of a pleasing, fresh soprano voice, a flexible technic and an intelligent delivery. Miss Sada, better known as Sada Wertheim, a pupil of Joachim, played the Bach "Air" and Chopin's E flat nocturne with true intonation, pure tone and refined sentiment.

A concert of contemporary compositions at Beethoven Hall brought a program three hours long. The composers who were heard were Felix von Rath, Fritz Furmeister, W. von Moellendorf, Alfred Reisenauer, Georg Schumann, Richard Strauss and Hugo Kaun. Also, some familiar short pieces by Schütt, Arensky, Tschaikowsky and Liszt were played. No less than eleven artists took part—Alfred Reisenauer, Alexander Heinemann, Carl Halir, Julia Culp, Adolf Müller, Hugo Dechert, Anatol von Roessel, Georg Schumann, Fritz Furmeister, Robert Kahn, Willy von Moellendorf. The most effective numbers on the program were songs by Richard Strauss, "Winternacht," "Heimkehr" and "Leise Lieder" for baritone, superbly sung by Alexander Heinemann, and two duets for alto and baritone by Hugo Kaun, "Tagesanbruch" and "Schmetterlingslied," admirably done by Culp and Heinemann. The piano quartet by Georg Schumann is good music, but too much in Brahms' style. Three piano pieces, descriptive of Swiss scenes, by Alfred Reisenauer, actually provoked laughter. A prelude, No. 1, op. 35, by Eduard Shütt; an etude, op. 42, by Arensky; an effective Chopinesque piece, a posthumous impromptu by Tschaikowsky, and Liszt's "Tarantella d'Argomischsky" are interesting works and worth while for the pianist. A violin and piano sonata by Felix vom Rath was tedious. Nor could I become interested in the compositions by Furmeister and Von Moellendorf.

The concert was given by the Leipzig publisher D. Rahter. The same program was recently given in Leipzig with great success. It is so difficult to introduce new works nowadays that such concerts are an excellent idea and worthy of encouragement.

The Holländer Quartet introduced a novelty at its first concert Friday evening. This was a theme and variations for piano, violin and 'cello by Sem Dresden, a new composer. The work reveals talent, but the theme

is weak and the variations lack organic development. Other works on the program were Schumann's A major and Beethoven's F major quartets, both well played.

The Bohemian Quartet opened its series of six concerts with a Dvřák program, consisting of the G major string quartet, op. 106; the piano quartet in E flat, op. 87, and the string quintet in E flat, op. 97. The assisting artists were Arthur Schnabel, pianist, and Professor Suchy, second viola. The Bohemian Quartet is the most successful organization of its kind here. While not so finished as the Parisian or St. Petersburg Quartets, the four Bohemian artists play with a vim and fire wonderful to hear. With their countryman, Dvřák, they are, of course, heartily in sympathy, and rarely have they played in Berlin with such lofty conception, such tonal balance, such rhythmical precision and such temperament as at the concert in question. Schnabel, who is an ensemble pianist par excellence, proved himself a worthy partner of the illustrious Czechs.

An interesting concert took place at the Singakademie last evening. Hazelda Harrison, a mulatto girl from Chicago, made her debut as a pianist with the Philharmonic Orchestra, playing the Chopin E minor and the Grieg A minor concertos. This is the first time a colored girl has ever played in Berlin and the first time I ever heard a mulatto in a serious composition in public. The concert was a success and a great surprise to most people in the audience. Miss Harrison is a very gifted girl. She played with clean, accurate technic and a delightful touch, and her readings revealed a true musical nature. She is a slight, comely girl of apparently seventeen or eighteen. One would not expect much physical force in one of her physique, yet she displayed considerable power in the Grieg concerto. That beautiful melancholy of the Chopin first movement was well brought out—perhaps because melancholy is a characteristic of the young woman's race. She is a pupil of Victor Heinze, of Chicago, and she shows excellent schooling.

Her playing is really remarkable when one considers that the colored race has thus far done nothing worth mentioning in music. Our best negro songs are not the product of the black race, but of that white genius, Stephen C. Foster, and a freak like Blind Tom does not count, because he is not a musical nature, but simply a marvelous imitator. Hence, as Miss Harrison can claim to be the first colored person to attract the attention of the musical world as an artistic performer, she has accomplished something to be proud of. It certainly required great courage on her part to face an audience and the critics in this hotbed of music; but the results show that it was worth while. Is Miss Harrison a musical prophet arisen among the colored race, like Booker T. Washington, to show by her example what others can do if they will try; or is it the Caucasian blood in her veins that is doing the work, for she is not a full blooded negress? At any rate, with the race question becoming more and more a burning issue in the United States, she stands out as an interesting and isolated case.

Martha Drews, a new violinist, was heard with the Philharmonic Orchestra Thursday evening. She evidently is

a Hochschule pupil, for she played the Brahms concerto and a movement by Joachim, beside the Paganini concerto. She is a violinist of respectable attainments and good taste, but her academic style is not adapted to Paganini, nor has she the intellect required for the Brahms concerto. It was good, creditable violin playing merely.

A salon recital was given by George Hamlin and Frank la Forge at the home of Mrs. McElwee before an invited audience Saturday evening. There was a brilliant assemblage of guests, mostly Americans. Mr. Hamlin, who has become a great favorite in musical and social circles here, sang admirably, and Mr. la Forge, also an American and a pupil of Leschetizky, played with technical finish, good taste and brilliancy.

Yesterday afternoon Anton Hekking played at a private musicale the d'Albert concerto and the Boëllmann variations as only he can play. That singing, throbbing tone of his is unequalled, and what certainty of technic he has, what genial style and what fire and abandon! That was 'cello playing such as would have made glad the heart of a Servais or a Davidoff. There was nothing to criticize, and the listener could give himself up to the full enjoyment of the moment.

David Popper is very ill. He recently underwent a serious operation, and is not yet out of danger. He is at Gastein.

The demand for seats to the Nikisch Philharmonic concerts is so great that they are sold out a long time ahead, and many cannot get in at all. Hence the Wolff Bureau has arranged to have reserve seats at increased prices sold for the public rehearsal. Hitherto all tickets for the rehearsal were sold for 2 marks, but from now on numbered seats will be sold for 3 and 2 marks, and unreserved seats for 1.50 marks.

The premiere of Leoncavallo's "Roland von Berlin" has been postponed till the latter part of November.

Alessandro Bonci, the tenor, has been achieving triumphs here at the National Opera no less great than those his countryman Caruso recently had at the Theater des Westens. Many consider him fully the equal of Caruso, some even the superior.

The Parisian Journal des Debats gives some interesting statistics of performances at the Grand Opéra, in the French capital. Only one of Rossini's operas is still on the repertory, "William Tell," which has been given in all 845 times. Meyerbeer's "Huguenots" has had 1,018 performances; the "Prophet" 547, "L'Africaine" 485, and "Robert the Devil" 758. This makes a total of 2,808 performances of operas by Meyerbeer and is quite a respectable showing for one opera house.

Verdi has had 233 performances of "Il Trovatore," 232 of "Aida" and 60 of "Otello." Gounod's "Faust" boasts already 987 performances, which for the period of time covered is even a more remarkable record than Meyerbeer's "Huguenots." Gounod's "Romeo and Juliet" has been given 322 times. Thomas' "Hamlet" counts 322 productions and is preferred in France, it seems, to "Mignon," which is far more popular in Germany.

"Tannhäuser" and "Lohengrin" vie with each other, the latter having been performed 234, the former 233 times. These two are by far the most popular of the Wagner music dramas in Paris. The "Walküre" numbers 135, the "Meistersinger" 68 and "Siegfried" 36 performances. When one considers the terrible fiasco of "Tannhäuser" at the time of its first production in Paris in 1861 it becomes evident that the taste of the Parisian opera going public has changed materially.

Richard Strauss' "Symphonia Domestica" is making the round of all the large orchestral societies this season. It was recently performed with great success at a Museum concert in Frankfurt under Siegmund von Hausegger. Here and in Bremen it will be given under the composer's direction.

Among the late American arrivals in Berlin is Mrs. George S. Palmer, of New London, Conn., a young woman who is the possessor of a beautiful soprano voice, and who is studying with Antonia Mielke. Before her marriage Mrs. Palmer studied in New York with McKinley, with a view to becoming a professional singer. Since marrying, three years ago, she has not done much with her art, but now she has resumed study in earnest, and that great artist and severe critic Madame Mielke is delighted with Mrs. Palmer's voice and musical intelligence.

Sol Marcossou, the well known violinist of Cleveland, is in Berlin. He is so much pleased with the great musical activity that he has decided to stay here with his family all winter. He will assist at a concert in Bechstein Hall the coming week.

Hermann Martonne, a talented violinist of New York, who has been studying in Paris with Geloso, is also in town. He will play here with the Philharmonic Orchestra in December.

Another violinist who will give two orchestra concerts in December and January is Jan Hambourg, a brother of Mark Hambourg. I heard Hambourg play the first movement of the Tchaikowsky concerto yesterday. He has a volcanic temperament, but in spite of the freedom of his playing it is artistic, accurate in technic and beautiful in tone. He is a very gifted youth.

Leopold Godowsky has begun his concertizing, having already played a dozen engagements, and everywhere met with his accustomed overwhelming success.

Hugo Kaun's new piano concerto will be played here next month by Vera Maurina, the young Russian pianist, with the Philharmonic Orchestra.

The full concert and opera list of the week was as follows:

SUNDAY, OCTOBER 16.

Bechstein Hall—Hedwig von Lengerke, vocal. Philharmonic—Matinee, Philharmonic Chorus (Siegfried Ochs); evening, Philharmonic "Pop."

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Royal Opera—"Undine."
West Side Opera—"Die Kleinen Lämmer."
National Opera—"Figaro's Hochzeit."

MONDAY, OCTOBER 17.

Bechstein Hall—Gottfried Galston, piano.
Beethoven Hall—Contemporary Composers' Concert.
Philharmonie—Philharmonic Chorus (Siegfried Ochs).
Royal Opera—"Magic Flute."
West Side Opera—"Postillon von Lonjumeau."
National Opera—"Freischütz."

TUESDAY, OCTOBER 18.

Bechstein Hall—Marianne du Marigny, vocal.
Beethoven Hall—Berthe Marx-Goldschmidt, piano.
Singakademie—Martha Schley, vocal.
Philharmonie—Philharmonic "Pop."
Philharmonie Small Hall—Eva Uhlmann, vocal.
Emperor William Memorial Church—Sacred Concert.
Royal Opera—Opera Symphony Concert.
West Side Opera—"Die Kleinen Lämmer."
National Opera—"Barber of Seville" (Bonci).

WEDNESDAY, OCTOBER 19.

Bechstein Hall—Otto Silhavy, violin; Margarete Weissbach, vocal.
Beethoven Hall—Matja von Nissen-Stone, vocal.
Philharmonie—Philharmonic "Pop."
Philharmonie Small Hall—Erika von Binzer, piano.
Singakademie—Julius Marton, vocal.
American Church—Edwin A. Kraft, organ concert.
Royal Opera—"Bajazet," "Coppelia."
West Side Opera—"Traviata."
National Opera—"Figaro's Hochzeit."

THURSDAY, OCTOBER 20.

Bechstein Hall—Martha Sauvan, piano.
Beethoven Hall—Martha Drews, violin, with Philharmonic Orchestra.
Philharmonie—Franz von Vecsey, violin.
Singakademie—Barth Madrigal Vereinigung.
Royal Opera—"Robert the Devil."
West Side Opera—"Die Kleinen Lämmer."
National Opera—"Rigoletto" (with Bonci as the Duke).

FRIDAY, OCTOBER 21.

Bechstein Hall—Holländer Quartet.
Beethoven Hall—Henri Marteau, violin; Willy Rehberg, piano.
Philharmonie—Erk Male Chorus.
Singakademie—Robert F. Mannreich, vocal.
Philharmonie Small Hall—Fritz Binder, piano; Richard Kroemer, violin; Fritz Becker, cello.
Royal Opera—"Flying Dutchman."
West Side Opera—"Die Kleinen Lämmer."
National Opera—"Figaro's Hochzeit."

SATURDAY, OCTOBER 22.

Bechstein Hall—Maikki Järnefelt, vocal.
Beethoven Hall—Bohemian Quartet.
Philharmonie Small Hall—Sergei von Bortkewicz, piano.
Singakademie—Hazelida Harrison, piano, with Philharmonic Orchestra.
Royal Opera—"Hänsel und Gretel," "Coppelia."
West Side Opera—"William Tell."
National Opera—Bonci in "Rigoletto, Act IV; "Barber of Seville," Act III; "La Favorita," Act IV.

If that banker in Baltimore, Md., who recently wrote me requesting a copy of Die Musik containing the account of the Berlin Royal Orchestra will send me his name and address I will have the paper mailed to him. His letter got lost, and I do not remember the name and address, hence I take this roundabout way of reaching him.

The coming week will be violinists' week. Sunday and Monday Ysaye plays at the Nikisch Philharmonic, Tuesday Mischa Elman gives his second recital, Wednesday Alexander Petschnikoff gives a concert at Bechstein Hall, Fri-

day Sol Marcossion will be heard at Bechstein Hall, and Saturday Willy Burmester will give a recital in the Singakademie, and Arrigo Serato will give a concert with the Philharmonic Orchestra at Beethoven Hall.

ARTHUR M. ABELL.

PEOPLE'S SYMPHONY CONCERT.

THE wisdom of choosing Carnegie Hall as the new home of the People's Symphony Concerts was made manifest at the very opening of the series last Friday evening, November 4. A tremendous audience packed the vast concert room to the doors, and without paying more than was their wont at Cooper Union heard a splendid symphony concert by a larger orchestra than the old one and in a hall provided with immeasurably better ventilation and acoustics. Conductor Franz X. Arens has been as fortunate in his removal from Cooper Union as he has been in everything else which he has planned and executed for the People's Symphony organization. It is an imposing monument to one man's ability, perseverance, disinterestedness and local patriotism.

The program of Friday evening included Weber's "Freischütz" overture, Beethoven's "First" symphony, Bizet's suite from "L'Arlésienne," the "Non Piu Andrai" aria from Mozart's "Marriage of Figaro," sung by David Bispham, and a group of short songs, also delivered by that admirable artist.

Mr. Arens was in his happiest vein, and the reading of the sunny Beethoven symphony was a delight pure and simple. He preceded the work with his usual short explanatory talk, and his lucid and apt remarks helped the audience to follow his performance with a deal more of intelligence than is generally displayed at concerts where the price of admission is tenfold as high as at the People's course. The playing of the overture was marked by rare spirit, discreet musicianship, and convincing authority. Bizet's melodious suite could hardly have been done more daintily or more effectively than in the Arens interpretation. It was full of deft touches in tempo, rhythm and color that gave it just the right measure of piquanterie. The number scored a rousing success, even with an audience which was at no time sparing in its applause.

Mr. Bispham is that rara avis, a singer who knows how to sing Mozart. He commands a beautiful legato, consummate tonal and breath management, and ripe musicianship. However, Mr. Bispham had a chance to demonstrate that he is also entirely at home in the freer field of the lied and the dramatic ballad, for he gave masterful interpretations of Mendelssohn's "I'm a Roamer," Schubert's "Hark, Hark, the Lark," and Loewe's "Edward." The singer was repeatedly recalled, and finally forced into adding an encore, "Drink to Me Only With Thine Eyes," sung with the familiar Bispham finish and refinement.

All in all Mr. Arens' series opened brilliantly enough to augur another highly successful year in his chosen work. Those who are aiding the People's Symphony course with contributions are building far better than they know perhaps. It was a lesson in itself to study the eager, delighted faces of the working people who constituted the larger part of the audience last Friday.

MONTREAL.

MONTREAL, November 5, 1904.

FRESH impetus to the sincere endeavor of Henry W. Savage to establish grand opera in English in America is given to his efforts this week on account of the triumph of his superb "Parsifal" production in New York and from the enthusiastic welcome tendered his famous English Grand Opera Company on its first visit to Canada. The Savage English Grand Opera Company is now on its 10,000 mile tour of the country. Its first visit recently through New England was a succession of crowded houses, and the opening performance of "Lohengrin" in Montreal Monday night was attended by the largest audience ever assembled in His Majesty's Theatre, not even excepting that for Henry Irving.

It was the first serious effort to present a repertory of grand opera masterpieces in the Quebec metropolis, and was regarded in the light of an experiment. While the New York critics were enthusiastic over the Savage production of "Parsifal" in English, even predicting that Mr. Savage's productions of grand opera in English in the no distant future will be recognized as the grand opera of America, Montreal music lovers, both French and English, were applauding the ensemble performances at His Majesty's with an encouraging enthusiasm that will place Canada on the list of the company's regular visits hereafter. The company sings one week in Montreal and one week in Toronto, and the advance sale on Thursday in the latter city was even larger than that before the company reached Montreal.

Verdi's masterpiece, "Othello," as well as Puccini's beautiful "La Bohème," with its absorbing story of life in the Paris Latin quarter, were sung for the first time in any language in Canada. The critics unanimously pronounced the performances unrivalled even by the companies that have been giving grand opera at \$5 a seat. Mr. Savage's prices are only about one-third that. The repertory includes also Wagner's "Lohengrin" and "Tannhäuser," "Carmen," "Il Trovatore," "I Pagliacci" and "Cavalleria Rusticana."

After the Canadian engagements the English Grand Opera Company will go to Rochester for a week, and then will visit Toledo, Detroit, Columbus, Indianapolis, Cincinnati, Washington and Baltimore, before starting on its Southern and Western trip to the Pacific Coast.

Benedict at St. Louis.

FRANK J. BENEDICT, resident of St. Louis a dozen years, attracted many people to his organ recitals. He played some unusual pieces, such as Liszt's "Gondoliera" and "The Loreley," Henselt's "If I Were a Bird" and Becker's "Ein Feste Burg." In the "Gondoliera" he produced a beautiful bell effect, the low note at the end suggesting St. Mark's campanile, by means of the chimes stop. The waves and thunder in the "Loreley" were realistic, so that in fact one of the pipes became dislocated. He had to respond to encores. It is worthy of mention that Mr. Benedict used very few combinations, preferring rather to set his stops, which he had memorized thoroughly, by hand.

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HOTEL CECIL, LONDON,
October 26, 1904.

FOR many years past London musicians have been entreating the powers that be to give them good opera at cheap prices and the desire of their hearts is now being gratified. The present Italian season at Covent Garden probably gives them better value for their money than they have ever been able to obtain before. On ordinary nights the prices range from half a guinea for a stall to a shilling for the gallery, and even when Caruso is singing the cost of seats is only slightly raised. Considering that Caruso is being paid the very handsome salary of, I believe, something like £200 a night, these charges can scarcely be called excessive.

The public, however, was a little shy at first, and, though Monday's performance of "Manon Lescaut," with which I dealt last week, drew an enormous audience, owing, no doubt, to the fact that Caruso was appearing as Des Grieux, there were too many rows of empty stalls when "Aida" was played on Tuesday. Presumably they were waiting to learn exactly how much of the almost fulsome adulation which had heralded the appearance of the company was true and how much was not. The event proved that every word of it was gospel, and, since then the performances have drawn very full houses indeed.

That of "Aida" was really quite as good as any that we have seen at Covent Garden during a grand opera season. Two of the principals, Madame Buoninsegna, the Aida, and Madame de Cisneros, the Amneris, were new to London, though they have won great reputations in their native Italy. Madame Buoninsegna is certainly a beautiful singer and she has a voice of unusual purity. She is scarcely, perhaps, a sufficiently powerful actress for the part, for the ideal Aida ought to be possessed of great dramatic gifts, but Madame Buoninsegna's methods savored somewhat of conventionality. She sang exquisitely, however, and could have taken half a dozen encores had she been so minded. While on the subject of the unfortunate slave one may be allowed to ask why in the world it is that every singer who

plays the part seems to consider it necessary to adopt such an exceedingly ugly makeup. Even Ethiopia must have contained its beauties, and presumably Aida was one of them. Yet we seldom see an Aida at Covent Garden or elsewhere whose appearance is not suggestive of some fearsome heathen idol. No one, of course, would dream of imagining that the ladies who play the part are in any way lacking in charms. It merely is that they so conceal those charms beneath brown paint that they are no longer visible to the naked eye. It would, perhaps, be inaccurate to make her rather less swarthy, but it would certainly carry out the illusion better, for it is usually quite impossible to believe that anyone in his senses would prefer the slave to her mistress.

Madame de Cisneros made a gorgeous Amneris and was obviously intended by nature for the part. She not only has a very beautiful voice, but she also looks every inch a princess, and she could scarcely have been more stately in gesture and manner if she had been born and bred in a palace. Vigna's voice has lost some of its richness since he was here last, but he is still a fine singer and he ought to be excellent in "Un Ballo" tonight. Signor Amato made an excellent Amonasro, while Arimondi's magnificent voice was suited to perfection in the music of Ramfis.

"Tosca" was played on Wednesday with Madame Giachetti as the heroine, and Anselmi as her lover. Madame Giachetti is a splendid artist, and it is only surprising that we have never heard her in London before. There was, indeed, only one blot upon her performance, and that was that she took an encore after her air in the second act. The gallery, by the way, has been particularly obstreperous of late, and has insisted on encores in season and out of season. In such operas as "Rigoletto," of course, this does not matter much, for it does not affect the continuity of the drama in the least whether "Caro Nome" or "La Donna e Mobile" is sung twice or only once. But the case is entirely different with a real music drama like "Tosca" and the repetition of such an air as "Vissi d'Arte" is wholly out of the picture. Apart from this lapse of taste, however, Madame Giachetti played the part splendidly.

Signor Anselmi, the Cavaradossi, has not appeared in London for some three or four years. He has always been a charming singer, and he has one great advantage over the average operatic tenor, inasmuch as he really looks the part of a young lover. He sang the music very well, indeed, on Wednesday, but he, too, was obliged by the uproarious gallery to repeat one of his songs. The other important part, that of Scarpia, was filled by Sammarco, a baritone of whom we had heard a great deal, but whom we had never seen in the flesh. His voice is full and powerful, though not very remarkable in quality. He uses it well, however, and he is an excellent actor. He made Scarpia as cynical an old villain as even Sardou could have wished. The smaller parts were all very well filled indeed. It is, in fact, the San Carlo Company's boast that every part is always filled by a good artist, and up to the present there has not been the slightest possibility of falling foul of a single member of the company on the score of either bad singing or bad acting. There are not many companies in the world of which this can be said.

On Thursday "Rigoletto" was played, with Miss Alice Nielsen as Gilda and Anselmi as the Duke. I believe that I am right in saying that not even the oldest Covent Garden habitué can remember a performance of this opera in which both of the principals looked young. On Thursday, however, Miss Nielsen was a fascinating Gilda, while Signor Anselmi made a Duke with whom any young lady might fall in love. Miss Nielsen has a charming voice, and when she has had a little more experience she should be a prima donna of the first rank. Her success on Thursday in "Rigoletto" more than justified her boldness in leaving comic opera and aiming at higher things. There was, perhaps, rather too much of the Romeo in Anselmi's Duke, and, as he portrayed him, that gentleman did not seem to be so very depraved a character after all. But he sang charmingly, and, of course, was obliged by the gallery to repeat "La Donna." Sammarco's Rigoletto was as fine as his Scarpia, and if he does not figure pretty frequently on the Covent Garden stage in the future it will not be through any lack of merit on his part.

Nature did not, perhaps, intend Caruso to play the part of Don José in "Carmen," and it is not to be denied that he does not look his best in the very tight Spanish uniform which he is called upon to wear in the first two acts. But of course he sang perfectly when he made his first appearance in this part at Covent Garden on Friday, and equally of course the house was full to overflowing. Madame Gianoli, who made her London debut as Carmen, seemed somewhat nervous at the beginning of the opera, and did not make her voice carry very well. But when she had gained courage she showed that she is an excellent singer, while her conception of the part was as good as any that we have seen here. Alice Nielsen as Micaela repeated the triumph that she won as Gilda on the previous evening, and Campanini, who is a most capable conductor, led a performance which was in every way a complete success.

On Wednesday afternoon Bronislaw Huberman, who has not been to London since he was a prodigy, gave a recital



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at St. James' Hall. His powers have developed considerably of recent years, and it seems that he is in a fair way to fulfilling the promise of his youth. His tone is pleasant though not very big, and his reading of the "Kreutzer" sonata, in which he was joined by Richard Singer, had much to commend it.

Sarasate's recital on Saturday afternoon, the first of three that he proposes to give here this year, attracted an enormous audience to the Bechstein Hall. Time seems to have had singularly little effect upon his playing, and the silvery-ness of his tone and suavity of his style are quite unimpaired, in spite of the fact that very many years have passed since he made his first bow to the public. He was associated in Bach's "Second" sonata and Goldmark's "Second" suite with Dr. Otto Neitzel, who, as all the world knows, is a very fine musician and an excellent critic. Dr. Neitzel's performance was worthy of his reputation.

On Monday evening the London Choral Society opened its season at the Queen's Hall with a performance of "The Dream of Gerontius." Marie Brema and Gervase Elwes were the soloists. ZARATHUSTRA.

LONDON NOTES.

The Queen's Hall Promenade Concerts came to an end last week. The success achieved during the season has been very great. It is scarcely necessary to go over the same ground and once again to express admiration for the excellent programs that have been presented. The fact has clearly been proved that it is possible to attract the public by performing really high class works, and it affords a testimony to a growing advance in musical feeling in this country.

The first concert of the London Symphony Orchestra takes place at the Queen's Hall on Thursday afternoon, under the conductorship of Dr. F. H. Cowen.

Alys Bateman, who has lately returned from a most successful concert tour through England, Scotland and Ireland, will give a vocal recital at the Bechstein Hall on Monday evening, November 21, when she will sing songs in English, French, German and Italian. She will be assisted by Johannes Wolff, Evelyn Suart, May Christie and Bisaccia.

Nicholas Gatty has set Milton's "Ode on Time" for chorus and orchestra and the work has been accepted for production at the Sheffield Festival next year.

Eugenie Joachim will give a concert with her pupils on Monday next at 4 o'clock at the Salle Erard.

Ethel Barns (Mrs. Charles Phillips), the well known violinist, has composed a violin concerto, which she will play on November 10 at Bournemouth at one of Dan Godfrey's excellent concerts.

Professor Seveik, the celebrated teacher of Kubelik, Kocian, Marie Hall and other violinists, has been decorated by the Emperor of Austria with a knight's cross of the Franz Josef Order.

Messrs. Metzler announce that they have acquired from Cosima Wagner the sole rights of performance and publication "for the whole world" of Wagner's long lost "Rule Britannia" overture, which was discovered at Leicester in May last by Cyrus Gamble. It is probable that a special orchestral concert will be organized shortly, at which the work in question, together with others of a national character, will be included in the program. The full orchestral score, as well as arrangements for military and brass bands, organ, violin, and piano, will be published in the course of the present week.

Concerning the work in question Katherine Schlesinger, who, acting on behalf of Messrs. Metzler, carried through the negotiations with Madame Wagner at Bayreuth, writes as follows: "Composed in 1740 by Dr. Arne for his masque of Alfred, in commemoration of the accession of George I, the song speedily won favor as the British political hymn. Wagner himself declared that the first eight notes of 'Rule Britannia' embodied the whole character of the British people. The fate of the score itself, so far as it is known, is not without interest. The preliminary sketch, which is in the archives at Bayreuth, bears the date 1836, but the overture was composed at Königsberg in March, 1837, and was performed once there and once in Riga under Wagner's own direction. On the occasion of his first visit to London, in 1839, when on his way to Paris from Riga, Wagner handed over the score to the Philharmonic Society with the hope that it would be performed—a hope which was not realized; the manuscript was returned to Wagner's lodgings, and the landlord forwarded it to Paris, without, however, prepaying the postage. Wagner, not choosing to be mulcted of the heavy fee, refused the package. It would be a mistake to assume that the master set a low value on his work—he had retained the orchestral parts in his possession and was independent. These parts perished when the Dresden Opera House was burned to the ground in 1869, but a copy of the score fortunately survived. What eventually became of the returned package containing the original manuscript, and how it came into the possession

of Mr. Thomas, from whom it was purchased by Mr. Gamble, remains a mystery.

At Bechstein Hall this evening the Wessely String Quartet, consisting of Hans Wessely and Spencer Dyke, Ernest Tomlinson and B. Patterson Parker, will commence another series of chamber concerts. The program will include Beethoven's quintet in C major (op. 29), Brahms' quartet in C minor (op. 51, No. 1), and Borodine's quartet No. 2, in D major. Mr. Wessely has, by the way, undertaken to deliver a discourse on "Violin Music," with illustrations, at the Hampstead Conservatoire, on November 29, in connection with the "Hampstead Lectures" scheme.

In the prospectus of their new season the committee of the Hampstead Conservatoire say that it will be one of their duties "to dissuade those whom they may see clearly to be unfitted for the struggles of a professional musical career from wasting time and money by seeking to enter upon it." The committee have set themselves a hard task for incompetence is rarely able to recognize itself.

Dr. F. H. Cowen will direct the first symphony concert of the London Symphony Orchestra, to be held at Queen's Hall on Thursday afternoon. In the program will be included Beethoven's "Eroica" symphony, Wagner's "Faust" overture, and the conductor's effective phantasy, "Life and Love." Arthur Nikisch will conduct the second concert on November 17, when Tchaikowsky's symphony in E minor will be performed. Nikisch's reading of this fine work is one of his greatest achievements.

Owing to important business engagements, necessitating his absence from London, W. J. Galloway, M. P., will be unable to deliver his promised lecture on "National Opera" at the first meeting this season of members of the Concert-goers' Club. His place on November 2 will be taken by W. B. Findon, who promises a paper on "The Disabilities of English Musicians," and will make special reference to the grievances of composers. A fortnight later Dr. W. H. Cummings, principal of the Guildhall School of Music, will give an address on "Old English Songs." Furthermore J. A. Fuller-Maitland will have something to say concerning "Distinction in Music," and on December 21 Dr. Shinn will speak about "Ear Training." In addition to the lectures it is proposed to hold a club dinner some time in December, when a prominent composer will be the guest of the evening. Mr. Galloway's lecture, it should be mentioned, will be forthcoming in the new year.

The Queen's Hall Orchestra will give on Saturday afternoon the first of a series of symphony concerts. Maurice

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Sons will be the leader of the band, and the soloist of the occasion will be Raoul Pugno, a pianist who is always sure of a warm welcome in London. The gifted French artist will play the solo portions of Mozart's concerto, No. 8, in D minor. Tschaikowsky's "Manfred" symphony, which Henry Wood introduced to London amateurs at the Promenade Concerts in 1898, the "Introduction" and "Funeral March," from Sir Edward Elgar's incidental music to "Diarmid and Grania," and the overture to "Der Freischütz" have places in the scheme. It is intended to limit the duration of the concerts this season to an hour and three-quarters, and many amateurs will welcome the sensible arrangement by which they can obtain analytical programs a week in advance. As the notes concerning the "Manfred" symphony occupy no less than thirteen pages of Saturday's program, it is obvious that a close study of them could not be attempted during the very few minutes that most people allow themselves before the concert commences.

Sheffield is really in earnest about its approaching opera festival. There was a great rush for tickets at the opening of the box office, and during the first day £600 (\$3,000) was taken. So heavy a demand was not anticipated.

In connection with the seizure last Wednesday of pirated music effected by agents of the Music Publishers' Association, under an order from the North London Police Court, the final counting has demonstrated that the original calculation of 150,000 pieces of music was far too low an estimate of the capture. The corrected figures show that the haul included 237,728 copies—nearly a quarter of a million—thus establishing a record.

"Carmen" has been played in Vienna 215 times, in Brussels 355 times, and the thousandth representation in Paris is close at hand.

Concerts for the week ending October 29 were as follows:

MONDAY.

Madame Belle Cole's concert, Bechstein Hall, 3.
London Choral Society, "The Dream of Gerontius," Queen's Hall, 8.
Ernest Lipschutz's concert, Aeolian Hall, 8:30.

TUESDAY.

Grace Sunderland and Frank Thistleton's concert of old chamber music, Broadwood's, 4.
Madame Carlisle-Carn's Lecture on Voice Production, Bechstein Hall, 3.
Sara Susman and Nadya Sharabian's vocal and piano recital, Aeolian Hall, 8:15.
Claude Gascoigne's piano recital, Salle Erard, 8:15.
New Chamber Music Club, opening of second season, St. George's Hall, Mount street, 8:15.

WEDNESDAY.

Huberman's second violin recital, St. James' Hall, 3.
Rosalind Borowaki's first piano recital, Bechstein Hall, 3.
Chamber concert, Broadwood's, 3:15.
Anna Fyfe's orchestral concert, St. James' Hall, 8.
Wessely String Quartet, Bechstein Hall, 8:30.

THURSDAY.

The London Symphony Orchestra's first concert, Queen's Hall, 3.
Norma Russell and Miss Elizabeth Todd's song recital, Aeolian Hall, 8:15.
Dorothy Wiley's vocal recital, Bechstein Hall, 8:30.

FRIDAY.

Lindsay Fincham's concert, Salle Erard, 8:30.
London Ballad Concert, Queen's Hall, 3.
Archie Rosenthal's piano recital, Salle Erard, 3:30.

SATURDAY.

Plunket Greene and M. Zacharewitsch's concert, Crystal Palace, 3.
Symphony Concert, Queen's Hall, 3.
Richard Temple's dramatic recital, Steinway Hall, 3:30.



MILAN, OCTOBER 24, 1904.

THINGS operatic are progressing slowly here. At the Lyric Theatre Cilea's "Adriana Lecouvreur" was to have followed in the wake of "Siberia," but the performance had to be put off at the last minute, owing to the illness of the tenor, and another not being forthcoming to fill his place, that opera has been abandoned for the nonce and "Zaza" put on in its stead. This opera made its debut here four years ago and has not been given since then till now. It is not a favorite, the discord between the libretto and the music being everywhere evident, for the former is more adapted for an operetta than for the almost tragic music drama to which Leoncavallo has attempted to raise it.

The artists, however, were all excellent, and indeed it may be said that the success of the evening was entirely due to them. Signora Carelli entered con amore into the role of Zaza, especially in the third and fourth acts, where her passionate phrasing called forth enthusiastic applause from all sides. The part of the tenor was very creditably sustained by a young Russian of promise, Leliva by name, who was singing for the first time in Italian and before an Italian audience, and who, in spite of his manifest difficulty with the pronunciation, scored a marked success and had to repeat his aria. The principal honors, however, were given to Signor Mugnone, under whose baton the orchestra lent a charm to the opera altogether new.

"Zaza" will probably alternate with "Siberia" until the cast for "Adriana Lecouvreur" be made complete.

At the Dal Verme Theatre "Mefistofele" is still drawing large audiences. Verdi's "Ernani" will shortly be put on with the baritone Giraltoni as Carlo Quinto.

At the Teatro Verdi Auber's "Fra Diavolo" has taken the place of "La Forza del Destino." There are still many who love these old operas and the performances are generally well attended.

The following is the list of operas to be given at the Costanzi Theatre at Rome during the forthcoming season: "Aida," "La Bohème" (Puccini), "Walkyria," Boito's "Mefistofele," Verdi's "Otello," Saint-Saëns' "Samson e Dalila," Manuel Menendez' and "La Cabrera."

With Mascagni's "Iris," conducted by himself, the inauguration took place a few days ago of the new Teatro

Sociale of Rorigo. The new building is erected upon the site of the old one, which was destroyed by fire in 1902, and is constructed entirely of incombustible material, the first of its kind in Italy. It is a magnificent theatre, and is replete with all the most modern appointments.

After the winter season is over the Costanzi Theatre will again open its doors in May for a number of performances of Mascagni's operas. "L'Amico Fritz" has been chosen for the opening, to be followed by "Guglielmo Ratcliff" and "Zanetto," and lastly by his latest, "Amica," the French edition of which he is now preparing to bring out at Monte Carlo, and which is to be translated into Italian and given next spring at the Costanzi for the first time in Italy.

Owing to the Teatro Regio of Turin remaining closed for repairs this year, the opening of the Carignani last Saturday with "Lohengrin" became an event of more than usual importance. The opera was well mounted and much applauded by the brilliant and numerous audience, among which many of the habitués of the Regio were to be seen.

A very interesting vocal concert was lately organized by Tito Ricordi at the Hotel des Thermes at Salsomaggiore in honor of the Duke of Orleans. The program was carried out by some of the most prominent artists of the day in Italy, and comprised selections from the old as well as the modern operatic repertory. All the numbers were admirably chosen and rendered, but that which made the most effect, calling forth quite a volley of applause, was the scena between the tenor and baritone in the first act of Puccini's new opera "Madame Butterfly."

"Manuel Garcia" is the title of a new opera in four acts by Leopoldo Tarantini.

Vincenzo Ferroni, the vice president of the Milan Conservatoire, is said to be giving the last touches to his opera "Romeo e Giulietta." He has written the libretto himself, making innovations on Shakespeare's play by introducing certain Veronese games and customs of the period. The opera will in all probability be given in Milan next year. L. B.

Schenck as Wagnerian Conductor.

THE following criticism refers to Elliott Schenck, one of the conductors of the Savage Grand English Opera Company:

Schenck deserves to be ranked as one of the few competent interpreters of Wagner the continent has known. His handling of the chorus and orchestra, his gradations of color and marshalling of forces were magnificent. One specific instance out of many was the climax he achieved for the prayer in the first act. Had it been timed an instant sooner or deferred a bar later, its value would have been lost; as it was, it will be remembered as one of the most magnificent episodes of musical interpretation Montreal has ever heard.—Montreal Star, November 1.

The annual benefit performance at the Opéra Comique was this year a matinee of "La Tosca," with Emma Eames in the title role. The pension fund was benefited to the extent of \$3,680.

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BOSTON.

BOSTON, November 5, 1904.

DURING his visit abroad this summer B. J. Lang arranged with Colonne when he comes to this country to conduct the performance of the "Damnation of Faust" that is to be given by the Cecilia Society on January 13. This event will be one of the most important of the season, and there is much interest to hear that work as done in Paris, where the enthusiasm whenever it is sung amounts to almost frenzy. The soloists have not yet been arranged, but it is intended the singing part of the work shall be faultless.

James A. Loud, who is organist of the Unitarian church at Belmont, is the conductor of the choral work that is being done by the Friday Morning Club of Worcester. Dvorák's "One Hundred and Forty-ninth Psalm" has been already given.

A musicale was given by Mr. and Mrs. Eben C. Stanwood, 480 Commonwealth avenue, Sunday afternoon. George Devoll and Edwin Isham sang.

Lucie Tucker has a studio in the Vose Building, where she devotes two days of the week to teaching.

The Bostonia Sextet Club, of which C. L. Staats, the clarinetist, is director, opened their season at Whitinsville on October 19. On November 4 they played at the Boston Art Club, and on the 24th will give a concert for the Central Club, Somerville. Other dates are being arranged, and concert tours will be made in the West and South in February and April. This club is one of the oldest and best known of the kind in the country, and under the direction of Mr. Staats has established a reputation for artistic excellence.

A song recital by Carl Sobeski, assisted by two of his pupils, Sarah L. Peckover and Edward M. Carney, with Evelyn Kendall at the piano, was given under distinguished patronage at Lawrence on the evening of November 2. Miss Peckover has a beautiful voice, and was particularly successful in the aria from Gounod's "Queen of Sheba." Mr. Carney's group of songs, "Ah, 'tis a Dream," Hawley, and "I Love You," Sobeski, was greatly enjoyed, and the work of these young singers showed the good work they have done with their teacher, Mr. Sobeski. Mr. Sobeski sang several groups of songs, as well as a trio and duet. One of his groups, "Summer Time," Ronald, was enthusiastically received, and Mr. Sobeski was heartily congratulated at the close of the concert for his own singing as well as that of his pupils.

At Huntington Chambers Hall on Wednesday evening, November 16, will take place a recital by pupils of the Faelten Pianoforte School.

Elvira Leveroni, who has recently returned from abroad, sang at a concert in Melrose on Monday evening. Others who took part were Elena Kirmes, Lena Trowbridge, Mr. Fontana and Alfred de Voto.

S. Coleridge-Taylor was an unexpected guest at the Cecilia rehearsal on Thursday evening. He was introduced to the members personally by Mr. Lang. He left Friday for Washington.

Katharine Foote will give a song recital in Chickering Hall Thursday afternoon.

A concert of old English music will be given at the rooms of the Twentieth Century Club on Wednesday evening.

Alexandre Guilman's program at his organ recital in Symphony Hall on Monday evening, the 14th, will include his own seventh sonata, Klein's "Elevation" in E flat, Bach's prelude and fugue in B minor, Capocci's scherzo in D, Buxtehude's choral "Ach Herr, Mich Armen Suerder," Handel's concerto in D minor (transcribed by Guilman), an improvisation and Dubois' "Hosanna."

A second piano recital by Josef Hofmann is to take place in Steinert Hall on Tuesday afternoon, November 15.

Arthur M. Curry's concert overture, "Blomidon," is to be performed at the St. Louis Exposition on the 11th at a symphony concert.

David Bispham is to continue his series of song cycles at Jordan Hall next Monday afternoon, when he will be heard in Schubert's "Müllerlieder."

There has been a large advance sale of season tickets for the course of three afternoon concerts to be given by De Pachmann in Jordan Hall. The first of these will be on Thursday next, November 10. Following is the program: Fantasia in C minor, No. 18, Mozart; rondo and capriccio in G major, op. 129, Beethoven ("Humoreske Über den Verlorenen Groschen"); sonata in G minor, op. 22, Schumann; Troisième ballade in A flat major, op. 47, Chopin; nocturne in D flat major, op. 27, No. 2, Chopin; quatre études, op. 25, Nos. 3, 2, 4, 9, Chopin; grande mazurka in B minor, op. 33, No. 4, Chopin; valse in A flat, op. 42, Chopin.

The Chromatic Club, now in its eighteenth season, met Friday at Hotel Tulleries to hear a miscellaneous program that included a trio by Jansen, played by Mrs. Milliken, Miss Thomas and Mr. Dodge; a group of songs by Porter, Secchi and Henschel, sung by Pauline Syer; piano solos from Bach and Thomé, played by Mrs. Reginald Heath; a violin sonata by Grieg, played by Bessie Bell Collier; a brace of songs given by Florence Emery, and the closing number was a piano solo from Leschetizky, played by Alice Eldridge. Mrs. Porter was the accompanist for the singers and Grace Collier was at the piano to accompany her sister's violin selection.

The Orpheus Male Quartet is composed of Bruce W. Hobbs, first tenor; George Deane, second tenor; Frank Henderson, baritone, and Ralph Parris, basso.

MUSIC OF THE WEEK.

Monday—Jordan Hall, 3 p. m., David Bispham's second song cycle recital. Jordan Hall, 8 p. m., first concert of the Boston Symphony Quartet.

Wednesday—Chickering Hall, 4 and 8:15 p. m., Frederick R. Burton, in "Hiawatha." Steinert Hall, 8 p. m., Pianola recital given by M. Steinert & Sons Company.

Thursday—Jordan Hall, 3 p. m., Vladimir de Pachmann's first piano recital. Symphony Hall, 2:30, first concert of the Grenadier Guards Band, Albert Williams leader. Chickering Hall, 4 and 8:15, "Hiawatha." Symphony Hall, 8 p. m., second and last concert of the Grenadier Guards Band.

Friday—Symphony Hall, 2:30 p. m., fourth public rehearsal of the Symphony Orchestra.

Saturday—Symphony Hall, 8 p. m., fourth concert of the Symphony Orchestra. Program as on Friday afternoon.

Hofmann Program.

JOSEF HOFMANN, who has just returned East after a highly successful Pacific tour, will play the following interesting and unconventional program at his first New York piano recital, at Mendelssohn Hall, Saturday afternoon, November 19:

| | |
|---------------------------------|-------------|
| Prelude and Fugue, E minor..... | Mendelssohn |
| Pastorale, E minor..... | Scarlatti |
| Capriccio, E major..... | Scarlatti |
| Sonata, op. 53 (Waldstein)..... | Beethoven |
| Nocturne, E flat major..... | Chopin |
| Valse, E minor..... | Chopin |
| Berceuse..... | Chopin |
| Mazurka, F sharp minor..... | Chopin |
| Scherzo, B minor..... | Chopin |
| Concert Etude..... | Sternberg |
| Melodie Russe, G minor..... | Rubinstein |
| Caprice, A flat..... | Leschetizky |
| Durch die Wolken..... | Hofmann |
| Fantasia, Don Juan..... | Liszt |

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New York Theatre.

CAST FOR TUESDAY, NOVEMBER 1.

| | |
|---------------------------|--------------------------|
| Kundry..... | Hanna Mara |
| Parsifal..... | Francis MacLennan |
| Amfortas..... | Franz Egenieff |
| Gurnemanz..... | Ottley Cranston |
| Klingsor..... | J. Parker Coombs |
| Titirel..... | Robert Kent Parker |
| First..... | Jennie Heller |
| Second..... | Elsa Van Der Voort |
| Third..... | Alfred Kappeller |
| Fourth..... | William Kelly |
| First..... | Knights of the Grail { |
| Second..... | Franklyn Wallace |
| A Voice..... | Albert Pellaton |
| First Flower Maiden..... | Florence Wickham |
| Second Flower Maiden..... | Pearl Guzman |
| Third Flower Maiden..... | Harriet Cropper |
| Fourth Flower Maiden..... | Celeste Wynne |
| Fifth Flower Maiden..... | Marguerite Liddell |
| Sixth Flower Maiden..... | Florence Wickham |
| The Grail Bearer..... | Charlotte George |
| | Eva Wallace |
| | Conductor, Moritz Grimm. |

EIGHT performances of "Parsifal" in a week is an achievement that has aroused the musical centres in New York and vicinity as they have not been stirred in two decades. Only those whose musical culture is not even skin deep will miss witnessing the presentation of "Parsifal" by the Savage Company at the New York Theatre. The surprising fact about the Savage organization is that the alternate casts are in every respect equal to the principals that appeared in the initial performances in Boston and here in New York. Mr. Savage has discovered the art of balancing his casts. That assures an excellent performance not only every evening, but also Sunday, and at the Wednesday and Saturday matinees.

It must be remembered that in the company there are at least three artists to sing each one of the principal roles and two conductors of equal ability and experience. Hence

there need be no hesitation about deciding on a date to attend the performances during the run of six weeks.

The second cast, second merely because it appeared on the second night, filled in every way the requirements of the individual parts. If Hanna Mara has less voice than Kirkby Lunn she has temperament and histrionic talent of a high order. Her Kundry was a remarkable impersonation. Francis MacLennan, the Parsifal at Tuesday's performance, proved a revelation. His voice is beautiful, even and of big range, and its sweetness is combined with power that is unusual in tenors. Mr. MacLennan's conception of the role was one notable for uncommon intelligence and for a certain virility which is as rare as it is satisfying in a tenor.

Franz Egenieff, as Amfortas, has the voice and presence that must place him very near the top in the list of those who have essayed the part of the stricken king. Ottley Cranston, as Gurnemanz, imparted the dignity in the first scenes that instantly won the audience, and the basso sang throughout with musicianship, sonority and vocal finish. Robert Kent Parker did exceptionally well as Klingsor.

Moritz Grimm, the conductor, was another one of the musical delights of the evening. His skillful leadership forced the doubting to silence and later to admiration. The scenery was managed without a hitch and all the minor parts far surpassed the anticipations of New Yorkers.

The evening performances now begin at 7:15. This conformity to American customs is another step forward in the common sense course of Henry W. Savage.

Leopold Winkler's Pupils Active.

HENRIETTA MICHELSON, the young pianist who studied with Leopold Winkler the past seven years, sailed for Germany last week to finish her musical education with Professor Barth in Berlin. Lulu Savette, another talented Winkler pupil, played at concerts in Harlem, September 25; Brooklyn, November 1, and the same youthful performer is engaged for a third concert in Manhattan November 20. Maude Young and Julius Schendel are two more pupils from the Winkler studio who will be introduced to the public this season. Mr. Winkler is to give a musicale at his residence, 61 East 120th street, during the winter.

Elfriede Stoffregen's Debut.

ELFRIEDE STOFFREGEN, who is to make her first New York appearance in a piano recital in Mendelssohn Hall, Thursday evening, November 17, is a native of Hamburg and a pupil of Max Fiedler, Waldemar Bargiel and later of Busoni. Her program will include the Schumann sonata, F sharp minor, and compositions by Brahms, Beethoven and Mendelssohn.

FAELTEN SYSTEM IN NEW YORK.

GEORGE FOLSOM GRANBERRY, assisted by three children trained at the Faelten Pianoforte School in Boston, gave three exhibition recitals in New York and vicinity last week. Thursday night Mr. Granberry and the small musicians appeared before a highly interested audience in the lecture room of the Washington Avenue Baptist Church, Brooklyn. The exhibition was repeated Friday afternoon at 37 Ridge street, Orange, N. J., and again Saturday morning at Mr. Granberry's studio in Carnegie Hall, Manhattan.

Mr. Granberry is an earnest young man, possessing unusual gifts as a teacher. While an instructor in the Faelten School he won the confidence of Carl Faelten, the director and founder of the Faelten system of piano instruction. When Mr. Granberry came to New York he brought with him credentials from Carl Faelten, Reinhold Faelten, Marie Faelten and Mrs. H. H. A. Beach, the composer, all testifying to his success as a teacher.

At the exhibitions last week Mr. Granberry made a short address before the children played the illustrations. He made a strong plea for better educated music teachers, and at the conclusion of his remarks paid a hearty tribute to Carl Faelten and his efforts to establish music teaching on a scientific basis. In order to accomplish results music teachers must understand the science of pedagogy. That is sound doctrine.

The illustrations played at the three exhibitions follow:

Sarabande, F sharp major.....Bach-Faelten
Bagatelle, A major.....Beethoven
Intermezzo, B flat major.....Allan Macbeth
Song of Spring, E major.....Merkel

Clarence Oliver.
Selections from Fundamental Reader.....Faelten
To be played in any keys called for by the audience.

No. 47, major mode.
No. 15, minor mode.
No. 41, major mode.

Alma Gerrish.

Duets, from op. 8.....Gurlitt
To be played in any keys.

Moderato, major mode.
Andante, major mode.
Allegro, minor mode.
Allegretto, major mode.

Mary Pumphrey, Clarence Oliver.

Frau Holle, F major.....Bendel
Menuet Italien, A flat major.....Mrs. H. H. A. Beach
Etude Arabesque, E major.....Arthur Foote
Menuet, G major.....Paderewski
Caprice, G major.....Paderewski

Mary Pumphrey.

Alma Gerrish, the tot who played each of her selections in two keys, is not yet five years old. Clarence Oliver, who played the first group, is twelve, and Mary Pumphrey cannot be much older. The work of these children is remarkable for poise, and it is evident that the clean cut technic has not been acquired at the sacrifice of touch. It

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New York Recitals:

Tuesday, November 8

Monday, November 14

Saturday, November 19

Boston Recitals:

Thursday, November 10

Thursday, November 17

Monday, November 21

Chicago Recitals:

Friday, December 9

Wednesday, December 14

Sunday, December 18

Boston Symphony,

Philadelphia Symphony, Dec. 2, 3;

Indianapolis Symphony, Dec. 12, 13;

Orchestra Dates:

October 28, 29; November 2, 3, 4

Cincinnati Symphony, Dec. 16, 17

Chicago Symphony, Jan. 6, 7, 1905

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would seem impossible to hear a warmer or more musical touch than Mary Pumphrey disclosed in her pieces. This young girl's playing approached the ideal, for her artistic finish was balanced by the wholesomeness that indicates intellectual vigor and health. The other children also looked healthy, and their manner was perfectly natural and child-like.

Clarence Eddy in Schenectady.

CLARENCE EDDY, the renowned organist, played at the vesper service Sunday, October 23, at the Church of St. John the Evangelist in Schenectady, N. Y. There were over 1,500 people in the congregation and the collection amounted to \$900. The local papers gave extensive reports of this extraordinary musical service. Mr. Eddy's solos were:

Processional, Marche Pontificale.....De la Tombe
Sursum Corda, Elevation.....Elgar
Grand Choeur Dialogue.....Gigout
Intermezzo, in D flat.....Hollins
Seventh Sonata.....Guilmant
The Swan.....Saint-Saëns
Pilgrims' Chorus.....Wagner
Recessional, Toccata in F major.....Widor

The following paragraph is from the Schenectady Evening Star of October 24:

Mr. Eddy is an organist of unusual refinement. No other great performer whom it has been the good fortune of the writer to hear evinces the tenderness and delicacy of our recent guest. There are something like a hundred stops, pedals, couplers, combinations and accessories connected with the organ at St. John's, and on such an instrument a man of less fame would doubtless have yielded to an inclination to make the great church tremble with the forces at his command. But Mr. Eddy wooed the melodies that touch the soul and lend a deeper feeling to him who enters the holy sanctuary. His playing was intensely religious, and in the music incidental to the service of the church itself his soul seemed in accord with the sacredness of the hour.

Buck's Pupil Recitals.

DUDLEY BUCK, JR., has decided to give a series of pupils' recitals during the season. The first, in the latter part of this month, will be by two of his artist pupils, Tirzah Hamlin-Chapman, contralto, and her husband, Livingston Chapman, baritone. Mr. Buck has a number of promising pupils, among whom is Wyckoff Suydam, a tenor, who will be heard later in the winter.

SISTERS FORM A TRIO.

CORNELIA DYAS, the pianist, is now associated with her two sisters in giving piano, song and violin recitals.

The vocalist of the trio is Mrs. Dyas-Standish, a pupil of Mrs. Frieda Ashforth. Louise Dyas, the violinist, is a pupil of Ysaye. These sisters are uncommonly talented. The pianist has her reputation established, and the singer and violin-



MRS. DYAS-STANDISH.

ist will soon win the favor of the musical public. Besides their artistic gifts, these sisters are young women with the charm and individuality that make social intercourse a real pleasure.

One of the most interesting events in the New York State Building at the St. Louis Exposition last month was a recital given by Cornelia Dyas, pianist, and her sister, Mrs. Dyas-



CORNELIA DYAS.



LOUISE DYAS.

Standish. Their program, enjoyed by a large audience, follows:

Prelude.....Rachmaninoff
Frühlingsglaube.....Schubert-Liszt
Liebeswalzer.....Moszkowski

Roses in June.....German
The Unforgotten.....Louise Dyas
Serenade.....Strauss
Mrs. Dyas-Standish.

Waltz, C sharp minor.....Chopin
Nocturne, F sharp.....Chopin
Impromptu, F sharp.....Chopin

Frühlingsnacht.....Schumann
Wein.....Schütt
Meine Liebe ist grün.....Brahms

The Joys of Autumn.....MacDowell
To a Water Lily.....MacDowell
Concert Etude.....MacDowell
Cornelia Dyas.

From the Severn Studios.

NETTIE VESTER, soprano, has returned from her long tour, and is again studying with Mrs. Edmund Severn. Miss Vester has been successful, and has already signed a contract for next summer in light opera. Mrs. Severn will give a musicale for Miss Vester November 22 at the Severn studios, 131 West Fifty-sixth street.

Lillian Dunn, another pupil of Mrs. Severn, has been engaged as soloist by the Episcopal Church on 116th street, near Third avenue.

Maud Van Dyke, violin pupil of Edmund Severn, has been playing numbers from his Italian suite in church and concert. Miss Van Dyke is one of Mr. Severn's Newark pupils.

Josef Hofmann Back.

JOSEF HOFMANN returns to the East tomorrow after a most successful tour of twenty-five concerts on the Pacific Coast and in the Middle West. He will remain in New York until his appearance with the Philharmonic Society in Carnegie Hall on Friday afternoon and Saturday evening, after which he will play three recitals in neighboring cities.



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European Notes.

The well known Prill Quartet, of Vienna, will give four concerts this winter in the Austrian capital.

Fritz Kreisler played the Brahms concerto at the first concert of a series of ten to be given in Leipzig this season by the Chemnitz Orchestra. Stavenhagen conducted. Kreisler met with an enthusiastic reception.

The program of the first Leipzig Gewandhaus concert included Beethoven's "Egmont" overture, Volkmann's "Richard III" overture, Reinecke's G minor "Serenade," for strings, and Beethoven's "Pastoral" symphony. The soloist of the concert was to have been Van Rooy, but illness prevented his appearance.

A recital of songs by Hans Pfitzner, given in Munich by Helene Staegemann and Joseph Loritz, met with but lukewarm success. Pfitzner's talent for opera does not seem to extend to the smaller forms of composition.

Franz Ondricek, violin, and Stephanie Barth, piano, played Richard Strauss' sonata, op. 18, at a concert which they gave in Munich on October 26.

The Munich Quartet announces its usual series this season. The members of the organization are Theodor Kilian, Georg Knauer, Ludwig Vollhans and Heinrich Kiefer.

The Kaim Orchestra recently gave a concert in Augsburg under the direction of Peter Raabe.

Lilli Lehmann gave a song recital in Munich on November 4.

Under the baton of Krzyzanowski the first symphony concert at the Weimar Opera scored a great success. The soloist was Hermine Bosetti, of the Munich Opera, who made a splendid impression.

On October 29 the Bohemian Quartet gave the first of its four Munich "Beethoven evenings."

The recent repertory at the Karlsruhe Opera included Smetana's "The Kiss," "Alessandro Stradella," "Pagliacci," "Cavalleria Rusticana" and "Les Huguenots."

The Joachim Quartet is booked for three Vienna concerts this season.

Edyth Walker has cancelled her concert in Vienna and her German recital tour. No reason is given for the cancellation.

Wicked gossips say that the advance ticket sale was not startling.

Gemma Bellincioni, the soprano, while traveling from Florence to Graz, was suddenly taken ill with appendicitis, and had to be removed from the train to a hospital, where an operation was soon after successfully performed on the well known singer.

"Dusle and Babeli," Karl von Kaskel's folk opera, was given with much success in Leipzig a fortnight ago.

Auber's "The Devil's Share" had more than average success at its recent revival in Munich under Mottl.

In Plauen (Germany) a children's concert was given not long ago at which 1,000 youngsters were present.

Weingartner's string serenade and Sinding's "Rondo Infinito" were performed with success at a recent symphony concert in Düsseldorf.

The Osnabrück Symphony concerts will offer its patrons the following novelties this season: Thuille's "Romantic" overture, Wiemann's "Die Okeaniden," Schillings' "Ædipus" prologue, Ritter's overture to "Der faule Hans," Svendsen's "Norwegian Carnival," Glazounow's "Carnival" overture and Berlioz's "Damnation of Faust."

In Rouen there was a music festival devoted entirely to the compositions of Lenepeve.

The Vienna Philharmonic concerts, under Mottl and Muck, will bring forward these novelties: "Variations," Elgar; scherzo, Pfitzner; symphony in D minor, Schillings; "Heldenleben," Strauss.

The Cologne Society of Wind Instruments gave a concert in Bonn, at which they performed Klughardt's quintet and Thuille's sextet, op. 6.

Don Lorenzo Perosi is at it again, with a new cantata composed in honor of the Virgin Mary, which is to be performed at her festival this year. The cantata is made up of several fifteenth century hymns, and includes also an adaptation of the historical "Tota pulchra."

The Wurzburg Opera House has recently been giving "Tannhäuser," "Martha," "Freischütz" and "Faust." In place of its former leader, Felix Pinner (who now is in Breslau), the Wurzburg Opera is under the direction of

Carl Grossman, an excellent musician and spirited conductor.

The Budapest Opera has sued the tenor of the Dresden Opera, Karl Burian, for breach of contract, and claims 50,000 crowns damages. That is a good advertisement for the tenor—almost good enough to secure him an American engagement.

The Brussels Quartet will play in Vienna on January 13 (1905), February 3 and February 24.

There is to be a "Mozart fountain" in the Mozart platz of Vienna. The piece of sculpture will represent a scene from "The Magic Flute," where Tamino and Pamina encounter the wild beasts.

Marie Soldat is keeping up her quartet, which will give concerts in Vienna on January 10 (1905), February 14 and March 13.

Prof. Eduard Keller, of the Stuttgart Conservatory, died in that city on October 28, aged eighty-nine.

Joseph Scheu, the well known composer of male choruses, died in Vienna, aged sixty-three. Scheu's best known work was "Lied der Arbeit," which figures extensively on the programs of choral concerts in Germany and Austria.

Elsa Flith has been engaged as one of the dramatic sopranos at the Dessau Opera.

Professor Adolphi, of the Stuttgart Conservatory, has been made one of the directors of the Aix-la-Chapelle Opera.

The Halberstadt Opera recently gave "uncut" performances of "Siegfried" and "Walküre." Burgstaller and Bertram were among those who assisted.

The Kiel Opera has promised a December première of Otto Kurth's opera "Das Glück von Hohenstein."

Ludwig Breitner, the Paris pianist, will give a concert in Vienna on November 3.

Siegfried Wagner will lead a performance of his "Kobold" at Vienna in December.

Willy Burmester is booked for a concert in Vienna with orchestra on November 10.

Franz Fischer, one of the conductors of the Munich Opera, will give "Wagner Talks" this season at the piano.

Aino Ackté has a younger sister who bids fair soon to eclipse Madame Aino's fame. Irma Ackté recently sang at a concert in Helsingfors and was unanimously acclaimed her sister's superior in voice and musicianship. The younger Ackté has gone to Paris to finish her studies with Duvernoy.

"Homage to German Genius" is the name of a new choral work (with orchestra) just finished by Eugen

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d'Albert. It will have its first production in Berlin on the Emperor's birthday.

The London Royal College of Music will benefit to the extent of about £10,000 under the bequest of the late Rev. Clement Cotterill Scholefield, of Woodcote, Godalming.

The novelties at the Frankfort Opera will be Prochazka's "Dame Fortune," Dupont's "La Cabrera," Filiati's "Manuel Menendez" and Saint-Saën's "Magic Bell" and "Helena."

Creator's Triumph in Boston.

CREATORE and his Italian band played a farewell concert at Symphony Hall, Boston, on Sunday night, a large and enthusiastic audience attending.

The program was:

| | |
|--------------------------------------|-------------|
| A Midsummer Night's Dream..... | Mendelssohn |
| Hungarian Dance, No. 3..... | Brahms |
| Harp Solo, Symphonic March..... | Godfried |
| Signor C. Sodero. | |
| Damnation of Faust..... | Berlioz |
| Prelude, Recitative and Easter Hymn. | |
| Ballet of Sylphs. | |
| Mephistopheles' Invocation. | |
| Minuet of Will-o'-the-Wisps. | |
| Serenade of Mephistopheles. | |
| Duet, Marguerite and Faust. | |
| The Ride to Hades. | |
| Pandemonium. | |
| Scenes Pittoresques..... | Massenet |
| Marche. | |
| Air de Ballet. | |
| Angelus. | |
| Fête Bohème. | |
| Angel's Serenade..... | Braga |
| Madame Barili. | |

Creatore and his band have been playing in Boston for several weeks, giving two concerts daily at the exhibition of the Commercial Travelers' Association in Mechanics Hall. The music has been enjoyed by throngs in the building. At the concert on Sunday evening the audience were specially impressed with the control that Creatore has over his musicians. His lead is closely followed. One critic said that he had never before heard "The Damnation of Faust" played "so that he knew what it meant." The concert on Sunday evening was given for the benefit of the Musicians' Aid Society. This is what the newspapers said:

For the Creatore concert at Symphony Hall last night the splendid eight number series of selections from Berlioz's "Damnation of Faust," which made such a favorable impression a week ago, was repeated, and the scholarly reading of the florid score was even more warmly received.

The same impetuosity of treatment, the familiar modulations of expression and repression, until at times this brass and wind aggregation's work resembled that of the most delicately manipulated strings—these characteristics were, as formerly, pronounced and by no means unwelcome.

The harp assistance by Sodero was greatly enjoyed, as also was the charming rendition of Madame Barili of Braga's brilliant solo for soprano, "The Angel's Serenade."—Boston Globe.

Most of the audience went especially to hear the brass band play selections from "The Damnation of Faust," by Berlioz, according to a new arrangement by the bandmaster. The imitation of a pipe organ, the wild whirlwind rush of the "Ride to Hades" and the climax, "Pandemonium," aroused them to a great outburst of applause.—Boston Herald.

BROOKLYN.

BROOKLYN, November 5, 1904.

ARBITERS in the world of dressmaking and millinery, also artists in hairdressing, now flock to the concerts in Brooklyn given by the Boston Symphony Orchestra in that same enterprising spirit that prompts them to get in "among those present" at fashionable church weddings. That means that in this borough of queer customs and queer people the monthly visits of the Boston band have been turned into fashionable assemblies where modistes, milliners and hairdressers can gather valuable hints.

One young matron from the Hill did not hesitate when she said:

"The concerts by the Boston Symphony Orchestra in Brooklyn are the only events where what remains of our exclusive society dares to be seen. Since we have no opera and no longer any élite dances we take our revenge by wearing our best clothes at the concerts. Over in Manhattan Brooklynites are next to nobodies, so we must make the most of our privileges here."

How shocked some of the Brooklyn women (who wear silks and laces and ermine at Symphony concerts) would be if they could look in on a Boston Symphony audience in Boston and behold the serene simplicity in the attire of Boston women. Even at the concerts at Carnegie Hall, Manhattan, there is no evidence that millinery is more in the minds of the audience than music.

While it is admitted that the so called social leaders in Brooklyn are now the mainstay of the concerts in Brooklyn, it is quite as well known that many musicians and art loving people usually absent themselves because of the design to make the concerts fashionable.

The name of De Pachmann, however, on this occasion proved the magnet which even musicians who love simplicity could not resist. As the great pianist played the same concerto—the Chopin in F minor—at the concert in Manhattan Saturday afternoon, and as the orchestral numbers were likewise heard across the bridge, there is no need of review in this department. Readers will find the criticism on another page.

This seems to be a year in which the "planets" are favorable for pianists. Performers of all schools and players in the various stages of development are appearing with better success than ever before. Edith Milligan, a resident of Brooklyn and a young artist of genuine talent, gave her first recital for this season at Anderson's Apollo Hall, Wednesday evening, November 2. Miss Milligan was assisted by her teacher, Leopold Wolfsohn and Nella Brown-Kellogg, contralto. The young pianist played the Chopin B flat minor sonata and other Chopin numbers and selections by Rubinstein and Liszt. Mr. Wolfsohn assisted at a second piano when his pupil played the first movement of the Rubinstein concerto in D minor. Mrs. Kellogg sang an aria from "Samson and Delilah," and a group of songs.

The Brooklyn Saengerbund will open its season with a concert Sunday evening, November 27. Hugo Steinbruch,

the musical director, has arranged a beautiful program, to include Beethoven's "Egmont" overture, two numbers by Rubinstein, as orchestral numbers, and the following by the club and ladies' chorus: "Der Traumende See," Schumann; "Lied in der Fremde," Breu; "Der Sterbende Soldat," Moeskes; "Thuermer's Brautwerbung," Attenhofer; "Reiter's Morgenlied" (folk song), "Winter's Einzug," by Von Wilm, and Mendelssohn's "Loreley."

Corinne Rider Kelsey, solo soprano of the First Presbyterian Church, is to make her début before an Institute audience at Association Hall at the Wagner lecture-recital.

Tomorrow night lovers of organ music will have a treat in recital by Guilman at the New York Avenue Methodist Episcopal Church. The program was published last week.

Tribute to Von Vecsey.

A WELL known musical personage, writing about Franz von Vecsey, says in a letter to Daniel Frohman, the boy's manager: " * * * Hubay's pupil, Franz von Vecsey, is a great boy! I heard him three times, and his marvelous mental and technical equipment amazed me. It bordered on the supernatural, thus causing a sensation of wonder rather than of pure musical pleasure. Several musicians around me were audibly disgusted to think that with all their exhausting labors they could never hope to attain the technic of this ten year old child. I heard such expressions as: 'Es ist zum rasend werden' ('It's enough to make one wild'); 'So etwas ist unerhört' ('Such a thing is unheard of'); 'Das ist ja der reinste Zauber' ('It's pure magic'); and many similar comments. An uproar prevailed such as I never before witnessed at a concert. Near the platform old Joachim was to be seen, enthusiastic, excited, talking in broken sentences, extravagant in his admiration and praise. Altogether it was a scene never to be forgotten. Vecsey is the wonder of wonders."

The Bispham Recitals.

DAVID BISHAM'S remaining song cycles will take place at Mendelssohn Hall on the afternoon of November 9, November 21 and November 30. The second recital is to be devoted to Schubert's "Müllerlieder" and the third to the same composer's "Die Winterreise." The latter cycle will on that occasion receive its first complete production in America. Hitherto only selections from the group have been done in this country. The last of the four recitals will present Mr. Bispham as a Brahms interpreter, with the assistance of Madame Shotwell-Piper, in that master's "Four Serious Songs" and "Die Schöne Magelone." No more dignified or artistic programs than the foregoing could well have been set up, and their selection does Mr. Bispham as much credit as their execution will win him favor. He is one of the few contemporaneous artists who would rather make music than make money. But he makes money, too, and that is a compliment to the high musical taste of the American public.

Ernesta Delsarta has been engaged for small roles at the Düsseldorf Opera.

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CINCINNATI.

CINCINNATI, November 3, 1904.

THESE are busy days in the office of the Symphony Orchestra, and although the annual announcements are just out the demand for season tickets is unusually great. The announcements issued this year are particularly neat and artistic and will be found very helpful to the uninitiated in securing seats for the season. Last year not a few patrons were disappointed by waiting until too late to send their subscriptions and it is hoped that this year such trouble will be entirely avoided. As Manager Edwards puts it, "the time to subscribe is now." A special announcement is made, to the effect that, providing a sufficient number of orders are received, the program books containing the analytical notes will be mailed one week before the dates of the various concerts. This will be a welcome offer to many concert goers who are conscientious about listening to a symphony and should do much toward adding to the pleasure of the concerts. The symphony dates do not follow in the usual sequence this year, for after the second concert there will be an interim of three weeks, and between the third and fourth sets there is but one week. This gives more time for the holiday festivities.

The most noticeable change in the business arrangement is in the price of seats. The entire auditorium will be reserved for the \$10 season ticket holders, and the \$5 seats, which were for the most part reserved in the auditorium in former years, will be back of the first three rows in the dress circle. A slight advance was made in the price of gallery seats. But when one considers that for these prices the patrons hear not only ten Symphony Orchestra concerts by one of the few great orchestras in the country, but at each concert hear some soloist of world renown, it must be conceded that the prices are unusually low. By comparison with the prices charged for the concerts of the Chicago, Pittsburg and Philadelphia orchestras, and taking the number of concerts into consideration, it is shown that the prices charged for the concerts in Cincinnati are materially less than the prices charged in any of the above cities. The auction sale for choice of seats will be held in the Woman's Club rooms this year in the Mercantile Library Building on the mornings of November 22 and 23.

The first concerts are to be given on Friday afternoon and Saturday evening, December 2 and 3, with Madame Galski as soloist.

Simon Burnett Jordan and Clarence Adler gave an interpretation recital of the Tennyson-Strauss monologue "Enoch Arden," October 31, at Lexington, Ky., and were re-engaged for "Parsifal" January 6. They will give "Enoch Arden" in Richmond, Ind., November 10, and "Hiawatha," November 11, at Earlham College.

George Schneider gave his second educational piano recital on November 5.

Frederick J. Hoffmann, pianist of the College of Music, was given a cordial reception at Petersburg, Ind., where he appeared in the first of his series of out of town recitals on

last Tuesday evening. Mr. Hoffmann was assisted in his recital by Maud Harrel Metcalfe, his former talented pupil, who is now teaching in Petersburg. Mr. Hoffmann's success on last Tuesday evening was probably unprecedented in the city of Petersburg, he being compelled to respond to continuous encores after each of the scheduled numbers on the program. Consistent advertising on the part of Mrs. Metcalfe was probably responsible for the large audience, which greeted Mr. Hoffmann with remarkable enthusiasm. Numbers by the following were given: Bach, Saint-Saëns, Beethoven, Gottschalk, Gluck-Joseffy, Chopin, Liadow. He closed the program with a piano duet, "Qui Va La," by Sidney Smith, being assisted by Mrs. Metcalfe.

The Mt. Auburn Presbyterian Church will have its new quartet choir on the first Sunday in November. Much interest is being shown in this quartet, as it is conceded to be the strongest combination of voices brought together since the disintegration of the old choir of the Second Presbyterian Church. With such voices as Dell Martin Kendall, soprano; Charlotte Callahan, contralto; John O'Donnell, tenor; Carl Gantvoort, bass, and Mr. Glover, as director, much can be expected in a musical way from the beautiful hilltop edifice.

Nannie Flack, formerly of this city, now a resident of New York, sang the "Page Song" from "The Huguenots" before the Twelfth Night Club last Tuesday, where Schumann-Heink was the guest of honor. Miss Flack was highly complimented by this great singer.

The rehearsals are progressing satisfactorily for the coming performance of "The Messiah," which will be given by the Catholic Festival Chorus at Music Hall on November 27. The quartet of soloists will be Blanche Brendt McHaffy, soprano; Charlotte Callahan, contralto; Marc Lagen, tenor, and William Harper, basso. William Kopp will be the trumpeter, and the Symphony Orchestra, with Henry Froehlich as concertmeister, has been engaged.

Signor Gorno is preparing an edition of a very interesting concerto for four violins by the famous old Italian composer Vivaldi, which has been transcribed for four pianos, with string accompaniment, by S. Bach. It will be performed at the College of Music in the near future by four of A. Gorno's pupils. Signor Gorno is devoting much of his time to special arrangements of musical works, and many such novelties as the above mentioned will be performed by Signor Gorno's students during the season.

J. A. HOMAN.

New Songs by Victor Harris.

THREE new songs by Victor Harris, the widely known vocal teacher, have been recently published by Ditson & Co. One of the compositions, "The Hills o' Skye," is already meeting with success. The other two, entitled "A Rose of Yester Eve" and "At Sea," are equally as interesting and effective as the first.

PROVIDENCE.

PROVIDENCE, R. I., November 4, 1904.

HARRIET EUDORA BURROWS, soprano, will give a song recital at the Eloise on Friday evening, November 11. She will be assisted by Mrs. W. Crawford Folsom, contralto, and Mrs. Dudley Thomas Fitts, pianist, both of Boston. A fine program has been arranged, and a good concert is promised.

A well attended concert was held in Mathewson Street Methodist Church on Wednesday evening, November 2. The program consisted of selections by Jean Wilson, reader; Miss Leary, soprano; Mary H. Nichols, contralto, and Frank E. Streeter, organist.

Oscar C. Roy's pupils were heard in a recital given at his studio on Thursday evening, November 3, those taking part being Elwin Essex, Earl S. Clark and A. Robitaille. Vocal numbers were contributed by Willard G. Ward, baritone, and Lillian Holmes, soprano. Mr. Roy acted as accompanist.

Arthur H. Ryder began a series of organ recitals, which precede the faculty lectures, in Sayles Memorial Hall, Brown University, on Wednesday evening, November 2. The program consisted of a prelude and nocturne by Dethier; "Spring Song," Hollins, and march, Guilman. Gene Ware, a very capable young organist of this city, who is a pupil of Mr. Ryder's, has been appointed assistant, in charge of the chapel music at the university.

Louis Black, the new tenor soloist at Grace Church, who is also a member of the faculty of the New England Conservatory, Boston, is devoting one day a week to teaching in Providence. Mr. Black is well known throughout the New England States as a singer of the first rank, excelling particularly in concert and oratorio work. He has a superb tenor voice of the lyric style, embracing all that could be desired in tone, range and volume, and his delivery and artistic interpretation have elicited warm praise from numerous critics of the press.

Oley Speaks' Latest Songs.

TWO of the most successful songs by Oley Speaks, the composer-singer, are "When Stars Are in the Quiet Skies" and "Oh, That We Two Were Mating." Although only recently published they are having a steady sale and are being sung by prominent artists like Herbert Wither- spoon, Glenn Hall and Hobart Smock.

Georg Henschel Expected Today.

GEORG HENSCHEL, who is on the Oceanic due today, is to teach this winter at the New York College of Music. He is also engaged to deliver lectures on "Personal Recollections of Johannes Brahms" by leading universities and clubs.

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| Dec. 4—Springfield. | Jan. 26—Syracuse. |
| Dec. 5—St. Louis. | Feb. 1—Albany. |
| Dec. 6—Peoria. | Feb. 3—New York. |
| Dec. 8—Worcester. | Feb. 6—Brooklyn. |
| Dec. 9—Providence. | Feb. 10—Philadelphia. |
| Dec. 12—Springfield. | Feb. 23—Pittsburg. |
| Dec. 16—Wheeling. | Feb. 27—Grand Rapids. |
| Dec. 19—Baltimore. | February 28—Detroit. |
| Dec. 30—New York. | March 1—London. |
| Dec. 31—New York. | March 2—Toronto. |

She will also be heard at Portland, Worcester, Boston, Chicago, Cincinnati, Columbus, Omaha, Atlanta, Rochester, Buffalo, Montreal.

ROCHESTER.

ROCHESTER, November 4, 1904.

THE activity noticeable in the business section of this pretty city has been increased this week by Republican mass meetings and a big Democratic parade. While the men amuse themselves with politics, women begin this season's work in literary and musical clubs. The Tuesday Musicales gave its first concert program on the morning of November 1. Several women prominent as workers in the club played or sang. Sophie Fernow was one of the soloists. She is a concert pianist, a pupil of Xaver Scharwenka and Sgambatti. Miss Fernow has had a very flattering experience abroad, and has been heard in recitals in Buffalo at the Twentieth Century Club. Wednesday morning Miss Fernow played for me in her studio. She is a brilliant pianist, with a masculine grasp of her subject, and is also an agreeable woman who had an interesting career in German musical circles.

The other soloist was Marjorie Sherwin, of Batavia, a young violinist, a former pupil of Frank Davidson, of Buffalo. Miss Sherwin has been studying with Sevcik, of Prague, and intends to return soon for further instruction under this eminent instructor. Young Miss Sherwin is a talented girl who made a very favorable impression, and will make her mark in the near future as a concert violinist.

An event of local importance has just been celebrated here. The Rochester Männerchor has just celebrated its fiftieth anniversary. A fine concert was given by the Tuesday Musicales Chorus at Cook's Opera House. The soloists were Marion Weed (a Rochester girl), of the Metropolitan Opera Company, and the violin soloist was Master Harold Franck. The well known popular conductor Heinrich Jacobsen composed for this occasion the music of a festified. The words were written by Matthias Rohr, of Buffalo. Mr. Jacobsen's music is always characterized by a marked individuality, brilliancy and originality. He is highly esteemed by his Tuesday Musicales Chorus, now numbering 250 members, and both he and his charming wife are popular teachers. The chorus is worthy of special mention as one which enjoys rehearsals, and is now preparing to give a concert on the evening of December 6 at the Lyceum Theatre. John Young, a New York tenor, has been engaged as soloist. His program will be made up of Irish ballads and German lieder, "The Silent Night," "Enchanted Nightingale," Liszt's "Ave Maria" and Reinecke's "Evening Hymn."

Mr. Jacobsen has removed from East Main street, and has pleasant studios in the Powers Building; so also has Mr. Van Laer, who was formerly downtown. Each one realizes that there are no finer rooms in which to teach than those which were once a part of the Art Gallery.

Another teacher whom I found extremely busy was George E. Fisher, the popular organist and director of the Lake Avenue Baptist Church. He excels as an organist and as a teacher of vocal music. Mr. Fisher is also a good composer, and Mrs. Fisher is an accomplished accompanist.

While visiting Mr. Leach's spacious study I had the pleasure of hearing one of the most promising pupils, Maud Sykes, whose range is extensive and her voice throughout even, sweet, well sustained. The songs Miss Sykes sang prove her versatility; they were Harry Burleigh's "Jean," Nevin's "Time Enough," Wagner's "Elsa's Traum"; "Roses After Rain" (Liza Lehmann), "Homelands" (Shelley), one of Neidlinger's songs, and lastly a song much liked and sung by Madame Melba, "Were My Songs With Wings Provided." Miss Sykes possesses much reserve strength. Her voice is vibrant, possessing a satisfying quality which appeals to one; her diction is good, and there is every evidence that she is being well taught. Mr. Leach is a genial man, full of enthusiasm and a fine accompanist. He is organist of the First Baptist Church.

The reception room at 659 Powers Building is usually full of waiting pupils who study with Mr. and Mrs. Stewart Sabin. This charming couple are a great power in musical circles here. For eleven years Mr. Sabin was organist at Central Music Hall, Chicago, and gave weekly organ recitals. Whenever Mr. Sabin gives a public performance it becomes a lecture-recital. Preliminary remarks about any composition put an audience into a receptive mood. Mr. and Mrs. Sabin do their own accompanying, and have been very successful in giving song cycles, and have also presented Richard Strauss' musical setting of "Enoch Arden." Mr. Sabin reading the poem, also Tennyson's "In Memoriam" (music by Liza Lehmann). Mrs. Sabin is a beautiful woman, the possessor of an unusually fine contralto voice. Mr. Sabin is a baritone. His sunny optimistic temperament wins for him many friends. It is not too much to say that this gifted couple are thorough artists, and their work is much admired.

Mrs. R. W. Bellamy has a vocal studio in the Cutler Building. She is quite enthusiastic over the rapid advance made by Marvin Burr, an excellent baritone, whom I heard sing in the Lake Avenue Baptist Church. Mrs. Bellamy is an active member of the Tuesday Musicales, a bright cheery teacher.

Mary Farrar has a studio on East avenue, where she teaches the Clavier method, being its only exponent in Rochester. Miss Farrar was a pupil of Nicode in Dresden, and has studied also in Geneva, Switzerland. She has

many quaint curios in her studio, one being an old Gregorian chant in Latin text, which she brought from Germany. It is printed on wood, and it is made like a swinging panel. Miss Farrar is a member of the Tuesday Musicales. She has a large class of pupils in Rochester, and goes twice a week to teach in Albion.

An interesting interview I had with Mrs. Z. T. Westervelt, of 945 St. Paul street. Mrs. Westervelt has been re-elected president of the Tuesday Musicales, which is proof of her executive ability. Mrs. Westervelt is an agreeable woman, and a very accomplished pianist.

One of my pleasantest experiences was the delightful hour I spent at the home of Mrs. Clarence Barbour, 151 Saratoga avenue. Mrs. Barbour is a charming woman, full of musical enthusiasm, wonderfully gifted as a composer of songs, and an unusually fine pianist. For some years she has been the accompanist for Dussenbach's Orchestra. Her knowledge of instrumentation is evinced in the orchestral effects noticeable in her songs. Only a skilled musician would dare to play the involved but wonderfully melodious preludes, interludes and the piano accompaniment. Among the beautiful songs Mrs. Barbour sang for me, which are not yet published, was a very effective setting of the poem "To Daffodils," by Robert Herrick; "Das Herz," "Night Thoughts." The latter, a valse caprice, is a very brilliant song, full of melodious cadenzas, which Melba could sing gloriously. One charm of Mrs. Barbour's songs is the perfect interpretation of the sentiment of each poem. The music is graphically descriptive of tempest, sunshine, perfume of flowers, song of birds or dance of fireflies, the airy flight of butterflies, the wavering flame of a torch, the minor moan of the sea or the jubilant psalm of victory. Mrs. Barbour's accompaniments are orchestral in effect, expressing perfectly her poetic, musical fancies, and her unusually keen intuitions.

Carrie Holyland is sending out invitations to a musical interpretation of "Enoch Arden." Elmer James Bailey, of Utica, will be the reader, and Miss Holyland will play the illustrative music of Richard Strauss. This entertainment will be given on Saturday night, November 12, at Powers Hall. Miss Holyland plays well, and will no doubt attract a large audience. VIRGINIA KEENE.

D'Albert's one act opera, "Die Abreise," met with considerable success at a recent Stuttgart performance under Pohl's direction.

The Prague Opera gave another cycle of operas by Czech composers—Dvorák, Fibich, Blodek, Rozkosny, Foerster and Kovarovitch.

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[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

CÉSAR FRANCK'S memory is being honored in Paris just now by the performance of much of his music, the occasion being the dedication of a monument to the celebrated musician on Saturday last, the 22d inst.

The program of the first Colonne Orchestra concert this season consisted entirely of Franck's music, a part of which was repeated at the second concert last Sunday.

At the Lamoureux concert on the same day M. Chevillard likewise devoted a part of his program to compositions by César Franck.

There was also a performance of the "Solemn Mass" (op. 12) on Sunday morning at the church of the Sorbonne; and at the inauguration of the monument, which took place at the church of Sainte Clotilde, where César Franck had been organist, a number of selections from his works were rendered on the grand organ of the basilica and by a special choir.

By birth César Franck was really a Belgian, but by education he became a French musician. He was born at Liège December 10, 1822, and came to Paris quite young; he studied here and at the Conservatoire, winning the "Prix de Rome." His death occurred in this city November 9, 1890.

Among the principal compositions of César Franck are: "Les Eolides" (1876), "Le Chasseur Mandit" (1883), "Les Djinns" (1884), "Psyché" (1887); these, with the "Redemption" and the symphony in D minor, form his symphonic works.

Of oratorios, cantatas, &c., there are: "Ruth" (1846), an églogue biblique (biblical eclogue, or pastoral poem) for soli, choruses and orchestra; "Les Béatitudes" (1870-80) for soli, choruses and orchestra; "Redemption" (1872), poème symphonique, for solo, chorus and orchestra; "Rébecca" (1881), idylle biblique, for soli, choruses and orchestra.

Under music for the piano come the "Eglogue" (1843), "Fantaisie on Two Polish Themes," "Prelude, Choral and Fugue," "Prelude, Aria and Finale," &c. His chamber music includes: Four trios for piano, violin and cello; one quintet for piano and stringed instruments; one quartet for strings, besides numerous compositions for organ and for harmonium; motets, offertories, a mass for three voices, with accompaniment of organ, harp and cello; songs, choruses, and lastly, two dramatic works, "Hulda," opera in four acts (poem by Grandmougin), and "Ghiselle," opera in four acts (poem by G. Augustin Thierry), which were produced at Monte Carlo, 1894-1896.

The monument to César Franck has been erected in the square of Sainte Clotilde—a square garden containing trees and shrubbery, with an iron fence around it,

bounded by the church of Sainte Clotilde, fronting on the Rue Las Cases and the Rues de Martignac, St. Dominique and Casimir-Perier. This spot must be looked for back of the Ministry of War, off the Boulevard St. Germain.

The picture herewith presented shows the composer seated on an organ bench before the console of the organ, in an attitude of deep thought and meditation, with his hands crossing his breast, and an angel with spread wings is seen at his side, protecting and comforting the musician and inspiring him with musical ideas. Embossed on



Photo by Dr. Font.

a sash band are the titles of some of his works: "Ruth," "Redemption," "Les Béatitudes," "Hulda," "Chorals," "Symphonie." The monument is the work of the sculptor Alfred Lenoir, and is of white stone on a base of white granite.

Among floral tributes placed around the monument were large wreaths from the Society of Authors and Composers, the Society of the Colonne Concerts and the Society of the Lamoureux Concerts.

At the Church of the Sorbonne, the occasion being also the fête of Sainte Ursule, the church's patron saint, the "Messe Solennelle" of César Franck was performed by the Société Musicale de la Sorbonne, soli, choruses and orchestra, under direction of Paul de Saunières. The

soloists were J. d'Aubigny and H. Colin, while the "Panis Angelicus" was sung by Alfred Cottin.

Samuel Rousseau's "Elégie" formed the offertory, with cello solo by Pierre Destombes; harp, B. Macler; organ, M. Prestat; and the orchestral accompaniment conducted by Marcel Rousseau.

Last Sunday's concert of M. Colonne presented César Franck's "Psyché," the solo voice and choruses being produced behind the scenes with splendid effect; this was followed by Beethoven's "Ninth" symphony, in the performance of which the quartet of solo voices, as usual, left something to be desired. The first three movements by the orchestra, as also the chorus singing, were finely executed.

The Lamoureux concert, under M. Chevillard, offered the D minor symphony of César Franck and the third act of Wagner's "Götterdämmerung," with Madame Kaschowska and M. Van Dyck in the principal solo parts.

The concerts of the Conservatoire, under Georges Marty, will be resumed about November 20.

Camille Saint-Saëns, who always quits Paris to spend the winter months in some southern clime or elsewhere, will first go to Milan, where his "Hélène" is to be produced. This opera had its première during the present year at Monte Carlo; later it was given in London; and after Milan the novelty is to be heard in various cities of Germany; also in New York, when produced there. Returning from his South American trip M. Saint-Saëns, aboard the steamer from Rio de Janeiro, prepared a surprise for his Parisian friends in the form of a new composition, a "Caprice Andalou," for violin and orchestra, which will have its first hearing this autumn at one of the Lamoureux concerts. Johannes Wolff is to be the soloist, and the hope is expressed that the work may be heard under the author's own direction. The piece is based on a popular Andalusian melody, and is said by some who claim to have heard it to be one of the composer's most happily inspired writings.

The Société Philharmonique of Paris, under management of MM. Rey and De Morsier (of the Société Musicale), have just issued a prospectus for the season 1904-5 of concerts to be given at the Salle des Agriculteurs. The concerts will take place on Tuesday evenings, beginning November 29 and ending February 28, to which will be added a Beethoven cycle of all the quartets of the Bonn master, during the month of March. These quartet séances will be given by the celebrated Joachim Quartet, of Berlin, and are to be included in the prices of "abonnement" this year, ranging for the entire series of fifteen concerts from 40 to 100 francs, and for single concerts from 4 to 10 francs, according to location of seats.

The artists to appear at these concerts are: Mlle. Bréval and the Quatuor Russe; Mlle. Leclerc, Jacques Thibaud and Raoul Pugno; Mlle. Metcalfe, Harold Bauer and Pablo Casals; Charles W. Clark, Fritz Kreisler and Ernesto Consolo; Maria Gay, Henri Marteau and M. Sapellnikoff; Wanda Landowska, Louis Frölich and Pablo Casals; Mary Garden and Frederic Lamond; Joh. Messchaert and Ferruccio Busoni; F. Busoni and the Quatuor de Paris; Ida Ekman and the Quatuor Forest (piano and strings); followed, in the last five recitals, by the Quatuor of Joachim, Halir, Wirth and Haussmann.

Emma Nevada-Palmer, the celebrated prima donna, starts for an extensive tour of all the provincial towns and larger cities of France on November 1. This tournée is to last fully six months, and besides the French provinces,

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of which twenty-eight towns are already booked, will include the Riviera, Algeria and Tunis. Returning by way of Greece Madame Nevada will sing at Athens and other classical places, proceeding thence to Cairo, Egypt. The famous soprano is to appear as the "star" at the various opera houses—in "rappresentazione straordinaria," as the Italians say, or in the "Gast-Rollen," according to the Germans—supported by the regular companies of the respective theatres, and in concert where there is no opera performance.

Madame Nevada will be accompanied by Dr. Palmer and their daughter Mignon-Gloria.

Paul Delmet, the composer and chansonnier, who died on Sunday evening last, was laid to rest yesterday morning. Funeral services were held in the Church of Notre Dame de Lorette. The burial took place in the Saint-Ouen Cemetery.

A legacy of 50,000 francs having been left by the late M. Potron for the erection of a statue to Bernardin de Saint-Pierre, author of "Paul and Virginia" a monument, the work of the sculptor Holweck, is shortly to be unveiled in the Jardin des Plantes. The statue will have a bas-relief at its base representing Paul and Virginia as children.

Albert Carré has called as premier chef d'orchestre at the Opéra Comique, in collaboration with M. Luigini (the present chef), Franz Rulmann, of the Royal Theatre at Anvers. M. Rulmann has accepted the position.

Léon Delafosse, the brilliant Parisian pianist, leaves shortly for London to give a recital at St. James' Hall. He will select his program from the master piano compositions of Beethoven, Chopin and Liszt, filling in with Schumann, Rubinstein, &c., among the latter being a beautiful and brilliantly difficult "Valse de Concert," of Tchaikowsky, transcribed and dedicated to M. Delafosse by Percy Grainger, an excellent musician residing in London.

Eleonora de Cisneros, singing with the San Carlo Italian Opera Company now at Covent Garden, London, is meeting with pronounced success in the role of Amneris. The general opinion expressed in the press is to the effect that her Amneris is the most impressive impersonation of the part that has been seen there of recent years.

At last week's Thursday "class evening" of Wager Swayne, the successful Paris piano professor, several of his pupils appeared, and the playing of each and all proved beyond dispute that their teacher has purpose and system in his method of instruction—noticeable in touch, phrasing and the way in which all learn to memorize their music. The impromptu program offered: "Sonata Pathétique," Beethoven; romanza in F major, Rubinstein; "Concert Study," Czerny, played by Lillian Smith Noble; "Andante Spianato" and polonaise, Chopin, Jeanne Joliet; etude, G flat, Chopin; barcarolle, Rubinstein; ballade, G minor, Chopin, Rafaël Navas; "Le Banc de Mousse," Dubois; nocturne, Chopin, Mme. Wager Swayne. The playing of Mrs. Swayne served to emphasize the characteristics of Mr. Swayne's excellent teaching.

On the afternoon of the same day Marguerite Martini resumed her fortnightly "public audition" classes in operatic singing and acting, which I regret to have been unable to attend.

Madame Roger-Miclos also resumed her Thursday evenings at home last week. These are delightfully informal meetings of about two hours (9 to 11), during which the guests are left to their own fancy of prose, poetry or music.

Wednesday evening Mrs. Edward Hitchcock Ranney gave a reception at her home in the Rue de Courcelles in honor of Mr. and Mrs. Hereford and Professor Zueblin.

Miss Lucy Stephens, an American singer living in Paris, is visiting her family and friends in Baltimore at present; she will return to Paris in January next.

Pablo Casals, the everywhere successful 'cellist, has reached Paris, and will remain here for the present.

Charles W. Clark, the popular baritone and singing teacher, returned yesterday from his trip to Munich, and was persuaded to resume teaching immediately.

Gabriel d'Annunzio is now writing and would like to produce at the Scala, of Milan, next April an entirely new tragedy, "La Nave," a three act piece in verse. The action of the tragedy is said to take place in the lagoons and islands of Venice before the foundation of that city. The play is short, the development rapid and intense. There are four principal roles. A novelty is to be supplied in the ample musical commentary and in the important part assigned to the chorus. Maestro Franchetti is to be the composer of the music, and Eleonora Duse the principal interpreter.

DELMA-HEIDE.

FROHMAN IN MUSIC.

DANIEL FROHMAN sailed for Europe Tuesday on the Kaiser Wilhelm II. He contemplates a flying trip to London and Paris, and possibly Berlin and Hamburg in the search for big musical novelties for next season. He expects to be back in New York by December 1.

His prime object in going abroad is to complete arrangements for bringing over Franz von Vecsey, the wonderful Hungarian boy violinist, whose Continental appearances have quite duplicated the Kubelik rage of two years ago. Von Vecsey is a real "wonder child." He is only twelve years old and looks the part, but there is little in the violin repertory that he does not play and play remarkably well. He has recently again startled Berlin and London by his Bach playing.

While in London Mr. Frohman will see Kubelik and take up with him the question of an American tour next year. Mr. Frohman admits he has a tentative contract with the former boy wonder, but whether that elastic term has any reference to the countess and the famous Kubelik twins Mr. Frohman refuses to say. He admitted frankly that he was going in search of new and big attractions.

"It is my good fortune to have Sir Charles Wyndham take charge of the New Lyceum during his New York

engagement," said Mr. Frohman. "He is a manager as well as an actor, and I can leave the house in his hands. By sailing Tuesday I expect to be in London the following Monday. I will see Kubelik there, and we may reach some agreement regarding an American tour next season; that is as much as I can say in advance.

"Then I will go on to Paris and the Continent. I expect to complete arrangements for Von Vecsey's tour. He will make his first American appearance January 10. For a lad of such tender years he is as strong as a pony, but still he cannot play through an entire recital. I will have with him a good piano soloist, as well as an accompanist. I don't anticipate an easy time getting the sort of artists I want, as I cannot afford to be extravagant in the face of the \$1,500 I have to guarantee Von Vecsey for every appearance. I had to make the guarantee for thirty concerts, but there was no difficulty booking him.

"I expect to run over to Berlin and perhaps to Hamburg, but I can't tell you any more of my plans now. I am after big musical novelties, and I may have something interesting to announce on my return.

"Big musical novelties are getting harder to find. New York will this season enjoy more and greater musical attractions than any city in the world. Look at the pianists who will be here—Paderewski, d'Albert, De Pachmann, Aus der Ohe and Hofmann; the violinists Ysaye, Von Vecsey and Kreisler. Then you have opera in German and English, and such an array of orchestral concerts, the Philharmonic bringing the greatest conductors of Europe here; the New York Symphony playing the selected novelties of modern European composers; the Russian Symphony introducing us to an avalanche of Muscovite musical novelty. Then we will have concerts of antique music from Dolmetsch and the Musical Art Society; oratorios, chamber music and recitals without end. Berlin is the only city in the world that exceeds New York in musical activity, and the scope there is neither so wide nor the calibre of the artists so great as here. So, with all this in mind, I am going abroad to secure artists who will compel attention in spite of the number and excellence of their competitors."

Mr. Frohman says he has no ambition to be a general musical impresario, but does not object to big sensational stars when others refrain from taking on big guarantees. His one musical ambition is to control a great orchestral band for popularizing the best music—a permanent organization.

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Davenport Engberg's Recital.

MME. DAVENPORT ENGBERG, the violinist who lately arrived in New York after a successful European tour, will give a recital at Mendelssohn Hall Friday evening, November 25.

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OWING to the Election Day holiday this week THE MUSICAL COURIER will be issued one day later than usual.

ADD a new one to the limited terminology of music. A Minneapolis critic speaks of the "renderation" of a piano solo. We are improving.

MADAME CALVE is impressing the Germans in various ways. In Berlin she surprised the public with her Carmen portrayal; in Dresden she astounded them by the suddenness with which she refused to appear after the houses were sold out for all her performances.

AN unconfirmed rumor has it that Maurice Grau will come to this country next season and manage Jean de Reszké, Edouard de Reszké and Félicia Litvinne in a tour of "operatic concerts," consisting of scenes from operas, in costume. We have heard nothing from Mr. Grau of such a plan, and print the report for what it is worth.

THERE are rumors of trouble between the Boston Symphony Orchestra and the Boston Musicians' Protective Union. The air is thick with speeches made by Colonel Higginson and counter-speeches made by the union officials. The morning of each day brings stories of the disbanding of the orchestra, while late afternoon tells of the utter rout of the union. On Thursday twenty-four members of the orchestra refused to join the union, on Friday twenty-six members of the union resigned from that body, on Saturday the fifty malcontents were all back in their original places, on Sunday they had all resigned again, and remained resigned throughout Monday. This week's crop of rumors has not yet been garnered for comparison. Thoughtful persons will remember that each new season brings similar stories from Boston, which all end happily so far as the orchestra is concerned and never interfere with its concerts at home or on tour. Therefore it is wise not to attach too much importance to the present war scare. Doubtless the Boston union is trying to unionize all the symphony players, a proceeding which is eminently proper and which it is to be hoped in the best interests of music, will succeed soon and completely. There is more or less of trouble in every orchestra where union musicians and non-union musicians play together, but all such differences usually end with the dominance of the union. It does not take long to convince a musician of average intelligence that individually he is not a power in the community, but that in union he is an imposing tower of strength.

THE town is agog with comment on the Mahler symphony produced last Sunday at Carnegie Hall. It is good natured comment, on the whole; but everyone is asking the why and the wherefore of the production. The newspapers were filled beforehand with columns of explanatory matter regarding the Mahler symphony, and all the critics gave vent to their pleasure at being allowed to hear a representative work by one of the "significant" composers of our time. Were they not familiar with any Mahler score before the performance last Sunday? And if not, why not? How could they have had a proper critical perspective all this time if they were unfamiliar with the music of the "significant" Mahler? And how is one to account for the long newspaper explanations that preceded the work if the explainers did not examine the score? And again, if they examined the score, why did they not warn us against the work? Why was not one line written before the production calling the symphony dull and uninspired? Why was all praise on Sunday morning and damnation on Monday morning? Did the attitude of the public and of the musicians cause this quick shift of front? Or were the examiners of the score unable to read aright what they saw there? Or, mayhap, was the whole thing a clumsy machination to supplant Richard Strauss with Gustave Mahler in popular favor? All the foregoing questions have been asked over and over again this week, and the answers of those who know are worth hearing. We shall see what we shall see. It will be easy to gauge the general estimate of Mahler by the popular hue and cry for an early repetition of the "Fourth" symphony. Remember that "Heldenleben" was almost immediately repeated after its New York premiere under Paur. Now, note the popular demand for another performance of the "Fourth" symphony by Mahler.



The Boston Symphony and De Pachmann.

With Interspersions on Critics, Criticism, Unionism and Musical Matters in General.



THERE were times in this town when musical people who lived the simple life made periodical pilgrimages to the Thomas concerts and wondered not only at the variety of material offered to the musical digestion, but also at the manner of its preparation and its serving. They marveled also at the appetizing construction of the menu, and it soon became an axiom that Thomas was as remarkable as a constructor as he was as a conductor, meaning that his skill in arranging, in grouping and in contrasting works of apparently endless programs was as matured and as complete as his ability in interpreting the works. We need a variety of color in order to avoid the monotony that follows sameness, and one of the aims of composition is to provide variety. Sometimes Mr. Gericke succeeds in giving us interesting contrasts, but his formalism is too ingrained to permit of much latitude, and the programs of the Boston Symphony Orchestra concerts are constructed on a sophomoric theory as compared with the broad and sweeping method which Theodore Thomas so artistically contrives to work out.

The orchestral season here was opened on Thursday night with one of Mr. Gericke's favorite schemes. First came the fourth Beethoven symphony, then the violin concerto of Joachim, the "Hungarian," and that was followed by a scherzo, "The Sorcerer's Apprentice," after Goethe's "Zauberlehrling," by the French composer Paul Dukas, and the concert closed with the "Tannhäuser" overture.

The Saturday afternoon program consisted of Weber's "Oberon" overture, Chopin's F minor concerto and a symphony by Suk. On Thursday night the violinist Willy Hess was the soloist, and Vladimir de Pachmann had the honors on Saturday afternoon. There is no reason to find fault with these programs when the necessity of the solo performances are to be considered, for Mr. Gericke wished to introduce his new concertmaster, and De Pachmann had to be presented on Saturday—and the fervor of the audience, which gave the pianist a half dozen recalls, proved the good judgment of the selection. After all, it is a question of pleasing our audiences, and that is the question with all of us. Mr. Chamberlain and Mr. Balfour must please their audiences, Mr. Bebel in Germany could not have succeeded as he has without the ability to please his audiences; Mr. Bryan must have pleased his audiences in the past, or he could not have had several million listeners during the past years, and the management of the Boston Symphony Orchestra engages soloists to please its audiences, and this paper must please its audience. So it resolves itself to this practical question of an audience.

The other question—that of criticism—is a mere incident, because the audiences must be attracted first before even a critic can hear a performance. When the performance has passed over into history the decision has already been rendered, and what the critic then says of it is merely incidental and is frequently not even a part of the event. No artists were more fiercely denounced by the critics than those who are now among the immortals. Mozart, Beethoven (even by Weber), Weber himself, Wagner, Liszt, Ber-

lioz, Brahms—in fact, all of the pathfinders found their new paths only by riding roughshod over the sour, depressed, dissatisfied, dejected, unhappy and disappointed critics, and outside of the small, restricted, narrow confines of a limited musical literature the names of those critics are not known even by the critics of the present hour. Rellstab and Hanslick are the two names remembered in Germany, Davison and Hueffer in England, Commetant in France, and probably an antiquarian might find a few more, or a literary paleontologist could give us a list of "dead ones" found in the dusty débris of unsought library remains; but the world—that world of music which pays to hear Beethoven and Wagner and Berlioz and Chopin and the music of the living—that world knows naught of the army of critics that followed the triumphant progress of the musical art, with its harassing and nasty stings and its vitriolic resentment due to the refusal to recognize it.

Criticism has its value, but it must have a literary basis, an artistic foundation, and even then it is doubtful unless it carries the authority of a Taine, or St. Beuve, or a Berlioz, or a Matthew Arnold, or a Walter Pater, and others equally renowned. Ipse dixit cannot fix it. There must be a literary foundation first and foremost. Richard Wagner, one of the most profound critics, created such a taste and demand and supplied a greater part of it. Such conceptions of the Sound Art, of its functions in philosophy, in art and in morality as he demonstrated and elucidated in a unique style constitute criticism; and so with Schumann and later Saint-Saëns, and others whose names are known but less familiar. Every musical commentator, encyclopedist, bookworm or copyist is designated nowadays as a critic. Have we a critic in New York today? Where is the man who can, in style, analyze a musical work from its partitur? I mean with authority and with a dimension of knowledge that at once includes the perspective of the critical judgment. Not one. If there were such a man living in this town, would he not be occupied on this paper at his own salary? I tried nearly

every one of the critics of the daily press on this paper—nearly all of them—and all I could get was the usual output of material with which New York is fed through the daily and weekly press. No one conversant with the function of criticism can call that criticism. It is merely a personal opinion, and that personal opinion is here in New York influenced by personal interests, relations and profits. But, leaving that aside, it is all personal opinion expressed by persons who, even if they were as honest as the late lamented Diogenes is reported to have been, are not competent to criticize, are not musically, technically and aesthetically educated, and are not endowed with the literary acumen to say what must be said as it should be said. The finesse and galvanism of style is, of course, entirely out of the question; it does not exist.

This is the secret—this very local episode here in criticism—why the critics generally have not influenced public opinion against artists. No real, genuine artist can point to the destruction of a career because of such adverse criticism, whereas most successful



artists can illustrate how they became successful by disproving, through their own art, the false views, the prejudices, the contracted judgment and the obtuse intellect of the critics—the average critics. When a genuine critic does appear we all know it, we all feel it. What he says is read everywhere; it is not confined to Berlin or Birmingham, to Carlsruhe or Calcutta; it unfurls, it disseminates, it saturates. Ruskin was such a critic, notwithstanding the subsequent contentions as to the equipoise of his artistic discretion; he had the technical insight, the comprehensive and analogical glance, the power of expression and a characteristic style through which to appeal to the imagination and recreate the impressions made upon him. Even he despised ipse dixit, although he could have afforded to appropriate it, and yet, again, he could not, because as a critic he was compelled to give the reason "why."

Following out the foregoing theory, all that can be done with these New York musical performances is to convey to those who have the time, the taste and the disposition our impressions. We actually, really, know nothing about it. We can hear a half dozen "Parsifal" performances conducted from a score *intentionally* issued with 200 technical blunders, and not even *hear* that there is anything wrong about it, and we can go further and praise these performances into the ethereal Olympus, not knowing of the 200 blunders, none of which are in the Bayreuth score. How can we then claim even the first right to criticize? What arrant rot! Anton Seidl—another of our New York fetiches—conducted the "Walküre" for years here with faulty parts, which were only corrected when Emil Paur assumed the directorship of the German Opera and co-eliminated the errors. This is one of the reasons why the New York orchestral musician designates Mr. Paur as a profound musician, and do you know, you younger readers, that there was a time here in this city—this metropolis of the Western Continent, as orators have been calling it for four excited months past—when a man ran risk of personal injury here if he expressed a questionable opinion of Anton Seidl's musical genius? Then what do we, we New York music critics, really know about it?

A lot of fuss and feather has recently been made about Nahan Franko's supposed indiscretion in telling about the 200 errors in the "Parsifal" score. This fact leaked out at the 39th Street Temple months ago and was known in this office last spring and by me last year when I was at Bayreuth. The administration of the Wagner estate explained many things to me regarding Wagner scores and their editions, the reprints, the manuscript differences and the changes made subsequent to publication by the "Master," as he is there called. There is no reason why Mr. Franko should be made a scapegoat. He may have spoken about this matter, but what he said was a part of ancient history. I refer to this now to spoil the theory that this paper is looking toward such sources for its information. Mr. Franko has no opportunities such as an old established journal like this has to secure reliable news first; he may be loaded with gossip, but he is engaged at the Opera House as a musician; he is not a news gatherer, and a matter of such importance as 200 errors and more in a "Parsifal" score must have higher sources of contact before it reaches a local orchestra. No publication of the fact was made last spring because there is such a thing as professional etiquette, which forbids a journalist from publishing what is told to him on honor, but that does not mean that every time it is told to him on honor it is the first time; it may be the tenth time; when then he is released from that secrecy by his first informant, the tenth one cannot claim immunity. The "Parsifal" score errors were known in Bayreuth more than twenty years ago.

These "Parsifal" errors were not heard by the critics. Naturally not; they did not hear the "Walküre" errors. That is, the errors were not errors to the ears of the New York music critic, and

there is no reason why a New York music critic should be sufficiently educated to be able to differentiate between points so technical as errors in great scores. The probability is that a man so endowed as to be competent enough to distinguish them could not afford to write criticisms for New York daily papers, nor would such an occupation, with its limited salary, its compulsory assignments and many of the unpleasant duties associated with it, be consonant with the dignity of such an artist.

Not being endowed sufficiently, how, then, can we New York commentators write what is properly called criticism? We put our impressions out and down on paper and people read what we think we are thinking, and that is about all. In this I beg to be excused, for I never functioned as a critic; I am merely a reporter of events, and I endeavor to put them before the readers in such a manner as to secure a still larger audience than this paper already has, on the basis of giving truthful impressions, which I have done for nearly a quarter of a century in this paper.

"Man-Afraid-of-His-Forte."

To come back, then, to my "impressions." Mr. Gericke appears to me like a man afraid of his forte. Even in accepted forte passages, where he knows the forte must be made, his left cautionary semaphore unconsciously rises, and he can hardly prevent it from signaling piano. This constant habit has finally given the Boston Orchestra that somnolency and that grave and gloomy atmosphere that portend approaching sleep, as Mr. Finck, of the Evening Post, also discerns it. A Beethoven symphony played under such auspices is not over inspiring, but all this fault finding with Mr. Gericke's dynamics will result in nothing. The Boston and New York critics combined cannot displace him with his employer, Mr. Higginson, who has the mucilaginous quality of sticking to his friends. He will renew his contract because Mr. Gericke refuses to budge, and, from his point of view, he is right. He is doing it, and doing it his way. If the critics differ with him it proves that he differs with the critics, but the audiences go to the concerts and Mr. Gericke bows to them like a nice, clean, honest, straightforward and convinced conductor, and more cannot be asked of him than he can do.

The Union and the Orchestra.

There are reports that the Boston Union is making efforts to unionize the Boston Symphony players. This is Mr. Higginson's view of the situation:

By the bylaws of the union, union men are not allowed to play with non-union men. I object to any interference with the playing of the members of the orchestra, either for the symphony concerts or for any outside work. I want the men to earn what they can both from me and from outsiders.

If allowed to carry out this work in the original manner and spirit I shall go on, and I expect that my death will not limit the life of the orchestra. If, however, there is any interference with my plans, which prevents unity and harmony in the orchestra, or among its members, the organization will perish and I shall state publicly how the organization was broken up, and by whom.

Granting that the reports from Boston are true, the contention is, therefore, on the basis of expediency through Mr. Higginson's declaration. There is no use debating economics, socialism, unionism, individualism, politics or music. The issue is plain. The Union is a business; the orchestra is Mr. Higginson's. He says what he says and he will do as he says, and the question is purely utilitarian. There is no art in it—not in the least. Mr. Higginson makes no such claim, and surely the Union does not. If the Union insists, the members of the orchestra will probably all determine upon non-unionism. This places the next conflict on another field.

Composers and Players.

Mr. Dukas, who composed the "Scherzo," is a versatile young French composer. I had the pleas-

ure to meet him in September in Paris, and he played for me his own piano arrangements of the "Walküre," "Tristan" and other works. He is, of course, open to all the convictions of the Neo-Germans, as Weingartner calls them, and the Dukas "Scherzo" is certainly in evidence of his inclinations. He is modest, says little of himself and is a hard worker. Regarding the disputed claim of the Prix de Rome in which Erlanger figured, resulting in his securing the first and Dukas the second prize, the latter is absolutely silent. It is still the talk of Paris in certain musical sets. Dukas is a music critic, but then he has proved his right to be called one. What he says he can prove—in a minute. Give him a pencil and a piece of paper and he will dash off the examples, specimens, motifs, figures, cadences and themes from thousands of musical subjects to argue or prove his point—and all in their original keys. Men who cannot do that are not entitled to exercise the functions of criticism; it is simply a fraud to claim critical judgment without such technical qualifications.

The symphony of Suk is a repeated message. It is excellent musicianship; it will go the rounds and has nearly finished them, but if Suk's work can get a hearing, why not an American work? Why not let it go the rounds, too, and end in the library under the dust heap? After the thundering speeches of Richard Strauss, in each of which he tells us something and something new, if we are to play with new works and try them on and on again, why not give an American composer—say, Strong, or MacDowell, or Huss, or Van der Stucken, or, well, there are lots of them—at least a Suk trial? Of course, they have committed the unpardonable error of either selecting American parents or parents who came here to live, or they made the other error of coming here themselves, such men as Bruno Oscar Klein and other foreign born American composers, but they nevertheless should not be punished with eternal oblivion, particularly when Suk or Elgar and others, not known until played here, get their openings because they are not born here or do not vote here. After a while these matters will be remedied. There is no reason for despairing, for have we not an English "Parsifal" here now? We have at least discovered that we can sing it in English as good if not better than those Germans who come here and sing it in German.

As to the performers at the Boston Symphony concerts, the violinist who played the Joachim concerto, Willy Hess, is a not unknown quantity. I heard him years ago with Theodore Thomas, and since then he has done unabated work in Europe, having held concertmaster posts in London, in Manchester under Richter and at the Gürzenich in Cologne. If he had that virtuoso magnetism which is allied to long hair, a doubtful morality or a legendary ancestry or a mythical birth, he might have imposed more upon the critical section of the audience. Being a decent man and playing violin with earnestness and devotion, like an artist should, having, besides, an impeccable intonation, a fine left hand development, an accomplished bowing facility and proper musical insight into his work, he barely escaped a fierce onslaught. On Monday, the day of his first solo performance on this tour, a cable informed him of the death of his father, aged eighty years. With the burden of such a message to carry, he nevertheless succeeded in making the impression of a most valuable artist—valuable to our musical life. Someone said that "comparisons are odious" and should not be made, but at times they are insistent. I am only recording impressions, and the one I now record is to the effect that the Boston Symphony Orchestra at present has the best concertmaster by all odds since its organization. Kneisel was a steady worker, a good angular musician and violinist, but he was devoid of the graces and the elegancies of Hess. Besides this, he was a manipulator, as is seen in his building up of an outside organization during his orchestral engagement, and that was commendable from the American business point of view. The ap-

prehension that with Kneisel's departure the Boston Symphony Orchestra would lose its mainstay was stupid, but the fact that a superior artist could be found to fill his chair should encourage others to organize quartet clubs.

De Pachmann.

The other soloist was De Pachmann, who on Saturday afternoon played the music-poem known as Chopin's F minor piano concerto. As some of the critics of the daily press are at their usual fault finding pursuit, may I repeat a story of an occurrence that took place in old musical Germany. A very renowned pianist, a pianist whose reputation is boldly emblazoned in the first line of living piano players, a man of intellectual powers, of intelligence in all directions, and one whose culture is founded upon cosmopolitanism, played some recitals some years ago at Dantzig, Prussia, a city that represents the average German musical audiences. Concerts take place galore there, and the most renowned artists visit the city. Very naturally the fungus critic has also grown there with the music, for, like New York, how could Dantzig get along without music critics? When this world famed pianist played, the town critics put on the *experimentum crucis*, as Moriz Rosenthal, who is a splendid Latin scholar, would call it—the true searching test—and they found that the pianist had serious defects in his opus 106 and terrible misconceptions in his opus 109, and that his "Carneval" was falsely registered, or whatever they may have written after their searchlight proceedings.

Now, then, what did this piano solo man do? He wrote to them and told them that for more than twenty-odd years he had during many hours, days and nights, been studying, practicing, playing, analyzing and applying the *experimentum crucis* to Beethoven's and Schumann's piano works especially, that he had been told that he played them all, that he had played publicly for years in many cities of many countries, that he had heard all the contemporary pianists and had met innumerable musicians who had complimented him very often, and that he thought he was entitled to some judgment on the works he was playing; but that, after having read their criticisms in the Dantzig papers, he felt as if, after all, he might not only have been wrong in many musical respects, but that he may now be altogether wrong in the pursuit of a musical career; that, in order to get a proper insight into the Beethoven and Schumann works they had criticised, or, rather, the playing and interpretation which they had found fault with, he would be pleased, for the purpose of placing himself aright, to have them play the sonatas and the "Carneval" for him as they thought the works should be played. He received no reply. Subsequent inquiry showed that there was not one music critic in Dantzig who could play the C major scale on the piano.

There is no music critic on our dailies who can play the C major or the C minor scale on the piano properly except one, and he was a pianist who became a critic, which means that he could not play publicly as a pianist so as to pursue such a calling and was forced to become a critic to utilize the knowledge he had gathered as a pianist. He does write an intelligent criticism on piano playing, which proves my point. He knows the piano repertory because he was a professional pianist, but the others do not even know that. When an encore is played at a piano recital the others usually ask him what it was. This exchange system of information makes it necessary for the music critics of the daily papers to "get together" after the performances at some resort or to huddle together in concert halls. This is perfectly legitimate, and there is no fault to find with a music critics' clearing house for an exchange of points.

Opinions each one holds in accordance with his relations to the various interests to be handled.

The points I desire to bring out in the Pachmann performance are now covered, and they explain how and why criticisms of his performances appear in the daily papers. De Pachmann is a recognized Chopin authority, certainly more generally accepted as such than any of the critics of our daily papers. If he were to tell me anything regarding any one composition of Chopin, or any part or phrase or section of a mazurka, an etude, one of the concertos, a polonaise or a prelude—in fact, any of these, he would at once sit down at the piano and illustrate. He has been a Chopin player and investigator for probably thirty-five years, and he not only knows intimately the whole Chopin repertory and literature, but he has made microscopic studies, as it were, of Chopin phrasing, fingering, passage work, dynamics, interpretation; in short, he is an authority of the first water on Chopin. In addition, he was born, brought up and educated not far from the land of Chopin and may have some ethnological association with Chopin.

When he plays Chopin I must, of necessity, accept him as, at least, one of the living interpreters. As between him and a New York music critic on that subject I could not afford to hesitate. It happens that I formerly played the two concertos myself, not as a public performer, but as a dilettante, and I would really like to hear the F minor now played by New York daily paper music critics to ascertain, on the Dantzig basis, how they would play the concerto. The one critic who does play the piano could play the orchestral part on a second piano to help the others out. It is a fair proposition. What object is there in announcing any theory unless one is prepared practically to prove it? Why do young people take lessons from pianists when they are studying piano playing? They do not go to critics to study the piano; they go to pianists. Why should I prefer a music critic's opinion on Pachmann's piano playing when that critic cannot prove his criticism by practical illustration, showing how he believes it should be done? If he has not done it, and cannot do it, I must accept Pachmann, and I do, and so does the public; and all this proves the hopeless inutilty of music criticism.

As these critics who cannot play piano express views, certainly I can express views also. I never heard a more wonderful performance of Chopin than Pachmann's on the Baldwin grand piano last Saturday, wonderful in the light of a poem, in the light of a piano performance technically, wonderful in the light of a Chopin interpretation, and wonderful as a polished performance in every detail of finish. The finger work itself—merely as such alone—was amazing, and the tone evoked was enchanting. The dynamics were at times surprising in their effectiveness in producing chiaroscuro results, and the rhythmic elaboration made the performance a novel, interesting reading, proving that De Pachmann has by no means concluded his Chopin researches, and that new and hidden meanings of Chopin are still to be expected from him. Every intelligent listener will agree with me in principle in this statement of mine; many may differ with me in detail, and I hope so, for that means a great and heterogeneous divergence of views on an artistic problem created by the excellence of the artistic performance. It proves how an artist like De Pachmann can sway and control through Chopin the emotions and the intellects of a mixed multitude of musically inclined people. The greater the performance the more varied are the impressions created thereby; he must have started many new lines of thought on Chopin and revived many

reminiscent ideals of former Chopin hearings and readings.

Phases of Modern Music.

Lawrence Gilman is a graceful writer on many musical topics, and his "Phases of Modern Music," just published by Harper Brothers, is a collection of articles which have already appeared in various journals and widely read mediums. This makes more than a mere reference to the collection superfluous, particularly as the subjects have been treated elaborately in these columns. I would suggest a reading of the book by those who have had no occasion to read the essays in the widely read mediums in which they appeared originally. The book is dedicated to Philip Hale, "among the foremost of those who have made musical criticism in America honorable and important." This can be substantiated by others. Mr. Hale is one of the few "independents" because he does not affiliate with the personnel and the commercial schemes in musical life. He demonstrates in his independence the propriety of THE MUSICAL COURIER's program.

BLUMENBERG.

THE Pittsburg papers of the last week end give enthusiastic, detailed accounts of the remarkable impression made by Emil Paur at the first Pittsburg Symphony Orchestra concert directed by him. It seems that the event ended in an ovation such as was never known of in that city, and surprised the musicians as much as it did the public. One of the papers says that the audience "went wild." The Beethoven C minor symphony, as the central composition of a program opening with the "Freischütz" overture and ending with the "Tannhäuser" overture, created a most profound effect, and Mr. Paur was simply overwhelmed with enthusiasm and flowers from a bewildered and awestruck audience, which manifested its emotions in endless applause. The daily papers are ecstatic in their praise of Paur.

But, leaving aside the consideration of impulses of local feeling and pride, the fact remains that Emil Paur is a real orchestral conductor, an interpreter of music and a reader of scores with few equals here or in Europe. His temperament is controlled by sentiment, and he therefore escapes the faults of sentimentality. His knowledge is profound, being based on a thorough and comprehensive as well as versatile study of his art, and this prevents him from being academic. His views are broad and cosmopolitan and universal, and he is therefore equally at home in Bach and Haydn as he is in Mozart and Beethoven and Liszt, Wagner, Tschai-kowsky, Brahms and Richard Strauss. In fact, he first taught us Strauss and opened a new vista to our musical intelligence.

Therefore, while Pittsburg "went wild" over his work we can see and appreciate the reason, and that same reason will become obvious to Pittsburg, too, very soon. Mr. Wilson has placed the lovers of music in that city under obligations for the work he did in securing the engagement of Emil Paur. It will prove a source of education in art and aesthetics that will be felt for generations to come—the very thing this paper is fighting for constantly for every community.

A CABLE note in the Herald says that Eduard Zeldenrust, the pianist, "leaves Paris shortly for New York." Nothing is known in this city of an impending visit from Mr. Zeldenrust.

The National Conservatory of Music of America

Founded by MRS. JEANETTE M. THURBER.

128 East Seventeenth Street, New York

Chartered in 1891 by Special Act of Congress.

Artistic Faculty: RAFAEL JOSEFFY, ADELE MARGULIES, LEOPOLD LICHTENBERG, EUGENE DUFRICHE, LEO SCHULZ, HENRY T. FINCK, MAX SPICKER, CHARLES HEINROTH AND OTHERS.

Supplementary Entrance Examinations: SINGING, OPERA, PIANO, ORGAN, VIOLIN, CELLO and all other ORCHESTRAL INSTRUMENTS—October 22 (Saturday), from 10 A. M. to 12 M., 2 to 4 P. M.

For further information address Secretary.



I ATTENDED several concerts last week, but not being a critic I was a bit uncertain as to some of the things I heard. I resolved to set myself right by reading the criticisms in the daily newspapers. I bought them all, and this is what I read:

Bloomfield Zeisler Recital.

EVENING POST.

Joseffy was represented by his familiar "At the Spring," Schütt by his exquisite valse, "A la bien aimée."

EVENING POST.

Nothing could have been better than the choice of these short pieces, which were immensely appreciated by the audience.

EVENING POST.

She played them (Scarlati's sonatas) with great clearness and accuracy, the two qualities chiefly demanded in this old fashioned music.

EVENING POST.

On Saturday she was at her best.

EVENING POST.

Mrs. Zeisler is never for a moment academic and dry.

Boston Symphony Concerts.

TRIBUNE.

Beethoven's "Fourth" symphony—a work whose individuality asserts itself and always compels admiration.

HERALD.

The whole four movements were admirably performed.

TIMES.

Its playing seemed the very paragon and perfection of orchestral art.

TIMES.

Mr. Gericke's rendering * * * was glowing and pulsing with life.

GLOBE.

Mr. Gericke showed unusual warmth of feeling. * * * Somehow, somewhere, Mr. Gericke has renewed his temperament.

GLOBE.

He is striking fire for the first time in a season or two.

GLOBE.

* * * Such indiscretions in commonplace as Schütt's "A la bien aimée" and Joseffy's "At the Spring."

GLOBE.

She allowed herself a great liberty with the audience in venturing to perform in public such indiscretions in commonplace.

GLOBE.

She began with * * * two little pieces by Scarlati, yet succeeded in missing their charm of archaic precision.

GLOBE.

Saturday was a gray day for Mrs. Fannie Bloomfield Zeisler.

GLOBE.

From first to last color and variety of tone were singularly absent.

GLOBE.

The most Wagnerian of the professional Wagner conductors could not have bent his band to every mood of the overture to "Tannhäuser" with more directness of feeling and fullness of expression than Gericke did his men.

EVENING POST.

Why he (Hess) should have chosen Joachim's "Hungarian Concerto" is incomprehensible.

GLOBE.

The concerto is half an hour of exalted technique that is not mere dazzling dexterity * * * but that requires mental grasp, musical feeling, and largeness of temperament behind.

TIMES.

There were times last evening when his intonation was not absolutely perfect.

TRIBUNE.

There was a verve, an impetuosity * * * in his playing.

SUN.

* * * a warm temperament * * * brilliant performer * * * infectious warmth of style.

EVENING POST.

Mr. Hess has yet to show whether he has been initiated into the inner arcana of the divine art.

SUN.

His bowing is bold, dashing, elastic and assured.

STAATS-ZEITUNG.

Hess is not especially poetical.

STAATS-ZEITUNG.

All in all, the second concert was moderately enjoyable.

WORLD.

The Boston Symphony Orchestra filled the balance of the music laden afternoon * * *

TIMES.

The work ("Oberon") has begun to lose the bloom of its romantic freshness for many modern ears.

WORLD.

The only offering of the concert not proclaimed with perfect eloquence being the opening number, Weber's "Oberon" overture * * *

TIMES.

Nothing could have surpassed the dazzling splendor of Weber's "Oberon" overture as it was performed.

MAIL AND EXPRESS.

His readings miss the bite and urgency, the headstrong impetuosity, the deep seated energy that inhere in much of what Wagner, for instance, and a host of other great folk knew to be the propulsive force of their inspiration.

SUN.

It is not a very important composition, but it is far from being devoid of cleverness.

TIMES.

Prof. Hess can scarcely be blamed that he did not show the deepest qualities of musicianship, poesy, sentiment, passion, fiery temperament, for Joachim was little moved by these things when he wrote the work.

TRIBUNE.

There was a perfection of tone in his performance that left no room for fault finding.

PRESS.

All was carefully calculated.

PRESS.

His playing seems wanting in sensuous beauty, warmth and color.

TIMES.

Professor Hess is an artist of the highest rank.

PRESS.

Violinists must have noticed a decided want of sweep, breadth and ease in his bowing.

EVENING SUN.

The "Romanze" disclosed an unexpected vein of poetic feeling in Hess' make-up.

TRIBUNE.

The first two concerts of the Boston Symphony Orchestra in this season have provided musical delights of the highest order.

HERALD.

Thursday night Mr. Gericke's program was short.

HERALD.

The "Oberon" overture has never been more charmingly played here. So interpreted it will hold its title to a place in the concert room.

TRIBUNE.

Weber's overture to "Oberon" came as a benediction yesterday.

WORLD.

Weber's overture * * * which Mr. Gericke's careful methods robbed of much of its exultant joy.

PRESS.

Suk's symphony, which has been played in New York by the Philharmonic Society under Emil Paur, looms up among the most interesting and original orchestral compositions Mr. Gericke has given here with in recent years.

TRIBUNE.

It has features of charm, as well as interest, and it pursues its course with a conscious strength that compels admiration. Its first movement is really admirable, its jocose movement instinct with rugged humor, and its slow movement charming.

HERALD.

The composer's originality (Suk) is undeniable.

HERALD.

Full of reminiscences; now Beethoven, now Mendelssohn, now Dvorák are suggested.

TRIBUNE.

It is not a great work, nor one that seems destined to long life.

WORLD.

De Pachmann took liberties with the composer, as he did with the audience.

SUN.

The solo feature of the concert deserves to be dismissed without consideration.

SUN.

Yesterday's performance of the F minor concerto was in its general conception and in most of its particulars false not only to the spirit but to the letter of the composer. Scarcely a single page of it was not falsely read, and the entire interpretation was marred by freakish eccentricities of tempo, dynamics, accentuation and coloring.

EVENING POST.

The second number on the program introduced the famous Chopin specialist, Vladimir de Pachmann, who had not been heard here for several seasons.

SUN.

The solo feature of the concert was unworthy of the dignity of criticism.

STAATS-ZEITUNG.

Never before has Pachmann played this concerto here less well.

EVENING POST.

The Suk symphony was played once before in this city; that was only fair, but as it was found to be mere Kapellmeistermusik it should have been allowed to rest in peace thereafter.

EVENING POST.

As for the concluding number of this concert, the E minor symphony of Josef Suk, it seemed a pity to waste the time of so good an orchestra and so large and good natured an audience on such an uninspired work.

SUN.

Suk cannot lay any serious claim to the highest originality in this work.

STAATS-ZEITUNG.

It is imitation of Dvorák, Smetana and Brahms.

TIMES.

It is likely to survive considerably more than four years longer.

PRESS.

To the ear De Pachmann's performance was absolutely without affectation.

HERALD.

The chief feature of interest was the reappearance of De Pachmann.

TRIBUNE.

De Pachmann played the concerto marvelously. There is only one of this artist's performances within the memory of the concertgoers of the last decade and a half which we would set down as comparable with that of yesterday. That was a performance of the same concerto at a Philharmonic concert in April, 1892. That, like yesterday's, was so exquisite in conception and execution, so scintillant and full of prismatic hues, so impeccable in both its spiritual and material elements that it lives on in the memory of all who heard it. So, too, will yesterday's performance live.

SUN.

Mr. Pachmann is set up by many as the leading specialist in Chopin. As a matter of fact he apparently has no settled convictions as to the reading of any of the master's works.

TIMES.

There were poetic moments in his reading * * * when it seemed as if the spirit of Chopin himself was embodied in it.

PRESS.

It would be difficult to conceive of a more ideal interpretation of the Chopin concerto than that which he offered.

STAATS-ZEITUNG.

Pachmann played with an indifference that must have been insulting to sensitive hearers.

TIMES.

The marvelous, thrice marvelous, beauty of his touch was there, and the exquisite perfection of his technic, that mocks all the literary metaphors that can be applied to it. There were poetic moments in his reading of the concerto when it seemed as if the spirit of Chopin himself was embodied in it.

SUN.

It seems as if Mahler were trying to treat the orchestra in imitation of the old fashioned concertos, but always with a detailed program which no one can possibly comprehend without a key.

SUN.

There is nothing humorous in the symphony.

STAATS-ZEITUNG.

The second movement, a quasi-scherzo * * *

SUN.

Themes are broken into small fragments and bandied about among the voices of the orchestra.

PRESS.

Mahler has created the impression of reserve and depth.

EVENING POST.

By far the best thing in the symphony is the last movement.

TRIBUNE.

The symphony is an enigma * * * There is no conception of what a symphony is, ought to or might be that is satisfied by the work.

SUN.

There is nothing humorous in the symphony.

SUN.

The three movements, except for a part of the third, are a series of exhibitions of the leading ideas by small groups of instruments at a time.

TRIBUNE.

There is no conception of what a symphony is, ought to or might be that is satisfied by the work.

EVENING POST.

Like Strauss, he must have his fantastic "program."

SUN.

There is nothing humorous in the symphony.

GLOBE.

Yet how pleasant and charming it all is if you will only see it so.

TRIBUNE.

The treatment of his thematic material is fragmentary, disjointed and unconvincing * * *

AMERICAN.

It was her first appearance in America (Madame de Montjau) and it was a success.

PRESS.

Far greater the simple German folksong, which he robs out of all vitality in transcribing it for his own ends, shrouding it in modern mazes of orchestral treatment.

STAATS-ZEITUNG.

The second movement fairly sparkled with humor.

SUN.

The second movement is neither a scherzo nor an intermezzo.

TRIBUNE.

There is a large application, in a manner, of the principle of community of theme.

EVENING POST.

Mahler has committed the unpardonable sin of being dull.

STAATS-ZEITUNG.

That the first movement is the most important of the four probably will be generally admitted.

SUN.

Mr. Mahler's symphony is made of four movements, the first of which is built according to the law as laid down by the prophets.

EVENING SUN.

When his third movement was * * * this same Mahler became little less than a laughing stock.

EVENING POST.

One marvels at the self complacency and lack of self criticism with which so excellent a musician can write, write, without any audible plan or object.

GLOBE.

Mahler stands midway between the old and the new. He accepts the established form and development of the symphony, as it has come down to us.

GLOBE.

He will have none of the detailed programs of the boldest new men.

GLOBE.

Mahler has a little of Strauss' sardonic humor.

EVENING POST.

Like Richard Strauss, Herr Mahler is given to making fantastic orchestral noises when nothing in the way of musical ideas occurs to him. * * * * *

GLOBE.

He finds every scrap of his material (themes) and wrings it dry.

TRIBUNE.

The weakest feature of the concert was the singing of Madame de Montjau.

TIMES.

Her voice was not always precisely on the pitch.

STAATS-ZEITUNG.

Mr. Damrosch may be proud of the success of his concert. * * *

EVENING POST.

Instead of calling his new overture "In the South," Sir Edward Elgar might have more appropriately called it "Hay Music."

TIMES.

But the piece as a whole is curiously fragmentary in its impression. The themes are pieced together as if in a mosaic, * * * the lack of sustained logical development, a true symphonic style, is felt.

SUN.

Just what south the composer had in mind it is difficult to tell, but it was certainly not the south of heat and enervation. Perhaps he had in mind the rigors of South Africa during a Boer campaign.

SUN.

She sings with excellent intonation.

STAATS-ZEITUNG.

Many persons, who could stand it no longer (the symphony), left after the first movement, and others after the third.

STAATS-ZEITUNG.

A very happy novelty was "In the South." * * * It is a powerful work, highly colored. * * * It is emphatically tonal painting. * * *

GLOBE.

Elgar went to Italy last winter, and warm moods and pensive fancies came quickly to him there. * * * He wove them into a web of instrumentation, with just enough of the warp of form underneath to call the fabric a concert overture.

TRIBUNE.

Sir Edward's overture was composed on one of his visits to Italy. "In the South" means here in the Valley of Andorra, and there is suggestion enough in the melodies of the overture—melodies of sunny skies and Italian landscapes.

New York Symphony Concert.

HERALD.

Throughout the afternoon the orchestra showed decided gain in size and tone, in balance and in finish, and it met the exacting demands of both the new works most creditably.

TIMES.

Mahler's symphony is a remarkably interesting composition.

TRIBUNE.

The vital difference between the procedures of the two composers (the advantage manifestly resting with Berlioz) is that one prepares the hearer for what is to come, while the other tells him the significance of what he has heard.

TIMES.

Trombones do not appear in the score.

SUN.

Nevertheless, he has succeeded in creating on the whole four clearly drawn mood pictures.

SUN.

There is nothing humorous in the symphony.

AMERICAN.

It is cheerful, it has peace and contentment.

SUN.

There is nothing humorous in the symphony.

PRESS.

It can arouse no throb of feeling.

TIMES.

The orchestra has apparently not quite "found itself" yet, and it must play with more smoothness, precision and sonority. The strings seemed to lack solidity and brilliancy yesterday, and there was more or less vagueness as to the ensemble at times.

PRESS.

A monstrous piece of "Kapellmeister" music is this symphony.

TIMES.

Yet, as Mr. Damrosch remarked in the description he gave of the symphony before he began its performance, it is perhaps not possible to know whether the poem influenced the character of the whole work or whether the preceding movements drove the composer to seek the poem as the final expression of what he had to say.

SUN.

Page after page goes on with nothing but curtailed phrases for trombone, flute * * *

TIMES.

But through it all there is a singular persistence of the mood we have indicated.

TIMES.

It is hard to take it seriously; it is "amusing." * * *

TRIBUNE.

It is delightfully irritating to the fancy.

STAATS-ZEITUNG.

It is not seldom that Mahler coaxes a smile from the listener.

STAATS-ZEITUNG.

In places it reveals very exceptional warmth.

I call my conscience to witness that my object was innocent enough when I started on the foregoing investigation. Anyone is able to see why I kept on. I was compelled to. I was seeking information, definite, authentic, and precise, and I meant to get it. I wished only to find out how the Boston Symphony Orchestra played, what the Suk, Mahler and Elgar compositions are like, and whether I missed much or little by being away from the Hess, Montjau and Pachmann debuts. Now I know.

LEONARD LIEBLING.

HENRY W. SAVAGE has set a good example by beginning his "Parsifal" performance at 7:15 o'clock and doing away with the silly plan of the long intermission for dinner. Mr. Savage might well go even further and "cut" the score of the work as common sense requires. It is too long by far, and there is no reason why liberal "cuts" should not be made, as is the custom in most of the other operas by Wagner. The music and words of "Parsifal" repeat themselves almost to the point of absurdity.

JOSEF HOFMANN has scored a strong success in Boston, where they know good piano playing when they hear it. His technic is as accurate and brilliant as ever, his musicianship as sound and his style as authoritative. He played a comprehensive program, including, among other numbers, Beethoven's "Waldstein" sonata, Chopin's berceuse and B minor scherzo, Liszt's arrangement of the "Tannhäuser" overture and a composition by Hofmann himself, "Durch die Wolken." The large audience responded enthusiastically to Hofmann's offerings, and rewarded him with a measure of applause that bespoke much for Boston. This success lends added interest to Josef Hofmann's forthcoming recital in New York.

Ferruccio Busoni will play at Berlin and at Brussels his concerto for piano, orchestra and male chorus.

CHARLES MARTIN LOEFFLER

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What Did It All Mean?

The New York Symphony Orchestra Presents Two Orchestral Novelties and Puzzles
the Public—Madame de Montjau's Brilliant Début.



THE following was the official program for the first Sunday afternoon concert of the New York Symphony Orchestra on November 6:

Concert overture, In the South (Alassio), new, first timeElgar
Aria from Alceste.....Gluck
Etta de Montjau.

(Her first appearance in America.)

Hungarian Rhapsodie No. 4, in D.....Liszt
Songs—

(a) Dormi Bella.....Bessani

(b) ————.....Dupare

(c) Cæcilia.....Strauss

Etta de Montjau.

Symphony No. 4, in G.....Gustav Mahler
(New, first time in America.)

Cheerful, complacent.

In gentle motion, without haste.

Restful (poco adagio).

In great peace and contentment.

Soprano solo on words of a mediæval poem, Heaven Is Full of Viols.

Sung by Madame de Montjau.

A few moments of editing on the part of the conductor would have improved the foregoing program considerably, especially in regard to accuracy and truth.

To begin with, it was hardly the "first time" of the Elgar overture, for not only has it been produced in England but also it was done in Chicago only a few hours before the performance at Carnegie Hall last Sunday. The Liszt rhapsodie announced as "No. 4" happened to be "No. 12." The books do not tell of any "Dupare" song known as "b." And lastly the Mahler symphony is not "new," and was reviewed in THE MUSICAL COURIER some three years ago, when Strauss produced it in Berlin. The "new" Mahler symphony is No. 5, which had its première at a Gürzenich concert as recently as October 18 of this season. It is as well to be accurate about those matters in a program, for some of the audience read their programs.

If the Elgar and Mahler works represent the best musical output of contemporary composers, then the output must be regarded as a sorry one indeed; and on the other hand, if the aforesaid output is not the best, then why offer it to a sophisticated New York public, even on Sunday afternoons? The two works brought forward at the New York Symphony concert emphasized the remarkable melodic resource, the fertile imagination, the logical symphonic grasp, and the transcendental genius in every direction of—Richard Strauss! And for that reason it is well not to be too harsh with those who caused the Mahler performance last Sunday. Perhaps its object was the very one it accomplished so successfully. And anything and everything is laudable that aids in the glorification of Richard Strauss.

The Mahler and Elgar works proved more potently than ever that the composer of "Heldenleben" is in a class by himself, that he has dwarfed even the most serious of his musical contemporaries into relative insignificance, and that a single page of a Strauss score, yea, even a single measure from such a work as the "Symphonia Domestica" or "Don Quixote" has in it more inspiration than the whole heap of Mahler and Elgar works piled lengthwise, with the five Mahler symphonies on the top and "Gerontius" and "The Apostles" at the bottom. Wherever the pen of Strauss has fallen he has left an imperishable musical thought. His way blazes with the brilliant flashes of his genius. He has no need to avoid the commonplace, for it never suggests itself to him. He composes in tones, the others in notes. Richard Strauss feels in music, thinks in music. So richly stored is his mind with melody and his pen with learning that he never lacks for something to say or for the manner of saying it. He catches up a phrase out of the musical nowhere and with one deft stroke gives it shape and meaning. Again, the process of characterization is purposely delayed, and the unformed music is passed through a crucible that burns with celestial fire, there to go through a hundred marvelous shapes before it becomes transmogrified into that semblance which is necessary to help the symphonic whole. But always, no matter what the harmonic or contrapuntal process, in every strophe of a work by Richard Strauss you note the presence of genius. Few deny him that divine birthright, although some persons claim not to understand him in his later compositions.

Richard Strauss has an entirely different perspective than the other composers of his day. In fact, one might consistently go even a large step further and insist that

Strauss has no contemporaries, for he is at least twenty-five years ahead of every other composer who lives in this great year of 1904. Strauss is the superlative composer. His humor is Jovian, has fury Gargantuan, his grief Cyclopean, and his joy Titanic. He sets himself monumental musical problems and then illumines them with the lightnings of his magic mind. Sometimes the glare is blinding, but the surcharge of electricity causes the red blood of the listener to circulate more freely. The Strauss thunders clear away the cobwebs that are like to settle on the brain from a too constant diet of Bach, Beethoven and Brahms. Strauss has actually dared more things than Wagner ever dreamed of, Liszt hinted at, or Berlioz tried to do. Go through the gamut of the Strauss orchestral works, from "Macbeth," "Don Juan" and "Tod und Verklärung"—and don't forget "Don Quixote" and "Till Eulenspiegel"—to "Heldenleben" and the "Symphonia Domestica," and ask yourself whether in them all Strauss has not solved many of the questions which perplexed even such mighty ones of music as Beethoven, Brahms, Liszt and Wagner. Is the mere complexity of his manner to deter us from following Richard Strauss? Did not the immortal Beethoven himself make steadily for such a complexity as finally caused even his staunchest admirers to lag behind him? Compare Beethoven's first quartet with his last, his first symphony with his ninth, and his early piano sonatas with his op. 106, op. 109 and op. 111, for instance. Complex Richard Strauss may be, but we can stand him even more complex if that will take us further away from the drooling and emasculate simplicity of Gustav Mahler.

It is not fair to the readers of THE MUSICAL COURIER to take up their time with a detailed description of that musical monstrosity which masquerades under the title of Gustav Mahler's "Fourth" symphony. There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquerie; and there is not a



GUSTAV MAHLER,
With New York Symphony Orchestra.

moment in the whole score to save the lay listener from ineffable ennui. The only part of the symphony which is bearable is the soprano solo at the end, and that is not symphony. Beethoven used a chorus in his "Ninth," to be sure, but he has been sufficiently rebuked by the great composers who came after him. None of them employed

the chorus except in "program" symphonies. And since we know the name of the poem which Beethoven used, the "Ninth" symphony can be called "program" music by every law of logic and art. In the same manner Mahler's "Fourth" symphony is "program" music, although he fights strenuously against the appellation. The following poem in the appended lumbering and amateurish translation was given the audience as a "program" for the symphony:

THE LAND OF COCKAIGNE.

(A Bavarian Folksong.)

To us heav'n is yielding its pleasures:
Why heed then terrestrial treasures?
Earth's jars reach us never,
Contented forever,

In quietude time passes by.
Our conduct, while truly seraphic,
With mirth holds voluminous traffic;
With singing and dancing,
With skipping and prancing.
While Peter above lends an eye.

Turned loose by St. John the Lamb gambols
Naught dreaming of Herod's dark shambles
A spotless, an innocent,
A guileless, an innocent,
Creature we slew without dread.
For rue neither caring nor witting
St. Luke now the ox-throat is slitting.
Our wines, which are many,
Cost never a penny.

And angels, sweet, bake all our bread.

Here practice we heavenly farming:
Our harvests are almost alarming:
Peas, pumpkins, potatoes,
Beets, beans and tomatoes—
Vast binfuls are lying in store
Fine peaches, ripe plums and rare cherries,
Grapes, apples, sweet melons and berries:
Do rabbits or ven'son
Strike you as a ben'son?

They push through the kitchen's wide door.

Mayhap there's a day of strict fasting,
O'er banquet and feast a pall casting:
Then come the glad fishes
To fill the wide dishes
Which Peter so willing sets.
Carps, herrings, and eels without number,
They crowd up the streams till they cumber
The heavenly Fisherman's nets.

No music to mortal men given
Compares with that we have in heaven,
Cologne's maids are dancing
To measures entrancing,
St. Ursula beams with delight,
Cæcilia and all her clansmen
Make excellent Royal Court Bandmen,
At angelic voices
Our hearing rejoices;

They gladness unbounded invite.

The poem was translated by the music critic of the New York Tribune, and reflects neither the spirit nor the actual sense of the original. Has mortal man ever been offended by worse doggerel than

Our conduct, while truly seraphic,
With mirth holds voluminous traffic;
or this classical line:

For rue neither caring nor witting
St. Luke now the ox-throat is slitting?

Why Mahler went to such poetical material for his inspiration will probably never be satisfactorily explained. Perhaps it was because Strauss set Nietzsche's "Zarathustra" in symphonic form. Mahler himself has said that he is the opposite of Richard Strauss. The proof could not have been better shown than in this Bavarian folksong symphony. It is very opposite indeed from anything and everything Strauss ever wrote, even when he sought inspiration in folklore, as in "Till Eulenspiegel" and "Feuersnot." Of course Mahler orchestrates well, but so does every other modern composer. Many of them have even been accused of orchestrating too well. The trick which Mahler uses in one episode, of tuning up the first violin in order to obtain a certain "color," has long ago been discounted by Strauss in "Heldenleben," who tunes down his double basses below normal pitch. The inventor of the device was Paganini, who tuned up his violin in order to obtain brilliancy of pitch. No other remarkable "effect" was observed by the present reviewer in the Mahler orchestration, except a tortuous and inexpressibly tedious striving to make certain simple folk tunes serve as symphonic motives, and to wrest meanings from those monophonic lays which they never were meant to express and never could express.

A brochure written about Mahler by one of his friends calls the work "an inspired apotheosis of the folk tune in

symphonic form." The writer of the present review frankly admits that he does not know what to call the "Cockaigne" symphony. To him it was one hour or more of the most painful musical torture to which he has been compelled to submit in three years—in fact ever since he heard the same work in Berlin conducted by Richard Strauss. If Mahler sets to music "slit ox-throats," "ven'son," "ripe plums," "eels," "herrings" and other toothsome delicacies, what logical objection can anyone have to the Strauss plan of illustrating in symphonic form a day in his own household? At least he has seen his own household, while Mahler certainly never has seen heaven. If the "Cockaigne" symphony is really a truthful representation of that delectable place, then by all means give this scribe the other department. He likes Hubbard squash, oyster plant and chicken pot-pie, and they do not appear on Mahler's "Cockaigne" menu.

The Elgar overture is the weakest piece of writing that has yet been put forth by the composer of that great work, "The Dream of Gerontius." There is nothing in the overture to suggest the south or to suggest any other *raison d'être* for the composition. It is a long and involved rigmarole of notes, without thematic, melodic or harmonic interest. There is noise, there are fortes and pianos, crescendos, progressions, sequences, inversions. And there is one banal viola solo, long and thin. That is all.

The saving grace of the afternoon was the debut of Etta de Montjau, a statuesque soprano, who possesses a large voice, exquisite in quality and perfectly trained. She sang an aria from Gluck's "Alceste," with classical dignity and repose, and with a due sense of the dramatic exigencies of the text. Her success was instantaneous, and she was repeatedly recalled. The audience liked her as well in a group of songs which she sang with excellent diction, rare taste and a fine sense of musical characterization. The Strauss "Caecilia" was especially good, the climax at the end being done with power and verve. In the soprano solo which constitutes the last movement of the Mahler symphony Madame de Montjau sang with simple feeling and beautifully shaded tone quality. Her debut was in every way an emphatic success.

The Liszt rhapsody never sounded better than in its strange surroundings last Sunday. What fire, what brilliancy, what imagination, what real musical temperament there were in the old Magyar tone poet! Did he smile last Sunday from his corner in Cockaigne?

The playing of the orchestra was commendable in every respect. Walter Damrosch has succeeded in gathering together a splendid body of players, who have been trained into a first-class symphonic organization. They were at all

times accurate, well balanced, sonorous and spirited when the occasion required. A large audience applauded the singer and the Liszt number, but seemed pained at the rest of the program.

Obituary.

Kate Elizabeth Clark.

KATE ELIZABETH CLARK, a newspaper writer and the author of "The Dominant Seventh," died Thursday, November 3, at the General Hospital in Elizabeth, N. J., from typhoid fever. Miss Clark was a prolific contributor to magazines and journals, among them THE MUSICAL COURIER. She was successful in the work of book reviewing, and wrote on a wide variety of topics as well. As a woman she was greatly admired for those qualities that help to make the world brighter and better. Far from robust in health, some of Miss Clark's colleagues will be inclined to believe that she labored beyond her strength. She was interested in several charities, and actively identified with one organization in Elizabeth. The father of the deceased, the late Jacob Clark, civil engineer, was killed in an accident on the New Jersey Central Railroad. At the time of his death it was stated that he had surveyed the original route of the main line of the same railroad company.

Elizabeth Rains.

Elizabeth Rains, the mother of Leon Rains, first basso at the Royal Opera in Dresden, died suddenly October 29, at her home in New York, from heart disease. Mrs. Rains was sixty-three years old, and devoted to her family and to music. The triumph of her son in his operatic career caused her much happiness in her last years.

DAVENPORT.

DAVENPORT, Ia., November 3, 1904.

FLORIZEL REUTER, the young violin prodigy and protégé of the Queen of Roumania, who recently opened the concert season in London with a notably successful recital at the Crystal Palace, is a Davenport boy. He was born in this city and received his early musical training here. Later he studied in Chicago, and several years ago went abroad.

A concert in the First Presbyterian Church on Tuesday evening brought out some of the best local talent.

The Etude Club is a progressive woman's club, devoted to the serious study of music. The programs this year have been planned so that the first half of the year will be devoted to Russian composers and the last half to American. Selma Bruning, one of the popular teachers of piano in this city, is president.

At the district convention of the State Federation of Women's Clubs, which was held in this city on November 2 and 3, several well known local musicians appeared on the music program: Mrs. Priester, Mrs. Bemis, Miss Ames, Miss Nott, Mrs. Swiney and Mrs. Haussen.

HILDA WEBER.

Grace Toennies Recital.

MME. TORPADIE (BJORKSTEN) bade a score of people to a song recital by her artist pupil Grace Toennies, at her commodious studio November 2. Mrs. Toennies sang Handel's "Skylark," songs by Mary Knight Wood (who was an interested observer), Brahms, Henschel, Emil Sjögren and Strauss. She awakened warm admiration for her sympathetic voice, high intelligence and control of the breath. A thoughtful singer is the fair Mrs. Toennies. Robert Bruce Pegram, baritone, sang twice, showing musical temperament and understanding, and Madame Torpadie played the accompaniments.

Musical Briefs.

At her farewell concert in Mendelssohn Hall tomorrow night Carrie Bridewell will sing by request the "Flower Song" from "Faust" and songs by Richard Strauss, Bemberg, Willeby, Lenepveu, Melukens and Leroux. The assisting artists are Herbert Witherspoon, Hans Kronold and Pietro Florida.

Margaret Goetz gave her first musicale at her studio in Carnegie Hall Wednesday of last week. Augusta Cottlow received an ovation after playing a romance by Tschalkowsky and the "Liebestraum," by Liszt. The hostess and other resident singers contributed to the program. Miss Goetz announces that she has no connection with any other studio.

Hugh Williams, baritone, an artist pupil of Dudley Buck, Jr., sang for the New York Liederkreis Saturday of last week and scored a fine success.

At a concert in Richmond Hill, L. I., Thursday evening, November 4, Oley Speaks, assisted in the quartet engaged to present "In a Persian Garden," and later the basso sang songs by Lang, D'Hardelot and Johnson.

Pasquale Tallarico and not Fallarico, as it appeared, is the name of the talented boy who illustrated at the piano the recent lecture on "Memorizing," delivered by A. J. Goodrich. Master Tallarico is a pupil of Mrs. Goodrich, the lecturer's wife.

Julian Pascal will give a piano recital Friday afternoon of this week at the residence of Mesdames A. B. Stone and F. F. Marbury, 150 Central Park West.

Aeolia McRae gave a piano recital at the Casino, Plainfield, N. J., very recently, which netted her an enthusiastic reception by the public and the press. The Plainfield Courier wrote of her concert: "As a pianist she undoubtedly is the most talented that has ever appeared here."

Claude Cunningham has been engaged to sing in "Elijah" with the New York Festival Chorus.

The Schubert Oratorio Society of Newark, N. J., Louis Arthur Russell conductor, will open its twenty-sixth season with the concert adaptation of Verdi's "Aida."

AN ARTISTIC SUCCESS.

MME. MATIE FULTONI A Musical Triumph.

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OF A GREAT CITY.

Chicago Musical Times said:

FULTONI rendered the cavatina from Gounod's "Queen of Sheba" with so much fire and pathos as to recall Nordica's singing of this difficult composition.

Chicago Times-Herald said:

FULTONI, on the occasion of her first appearance, was called before the audience four times, and the cordial manner of her reception when she sang the "Swiss Echo Song," by Eckert, gave evidence of her growing popularity.

Chicago News said:

FULTONI is a beautiful singer, a true artist.

Chicago Inter Ocean said:

FULTONI, the new soprano, sang Ardit's "Valse Chantée" brilliantly and was enthusiastically encored, as upon her previous appearance before a Chicago audience. Her voice has attracted special attention, is clear, sweet in quality, has good carrying power and is entirely free from the tremolo which spoils so many sopranos.

Chicago Journal said:

A pleasant surprise was FULTONI's superb rendering of the great "Ballata Aria" from Meyerbeer's "Roberto il Diavolo," showing that she was possessed of a rare soprano voice.

Chicago Chronicle said:

FULTONI's magnificent rendition of Verdi's grand aria "Ah! fors'è lui," from the grand opera "La Traviata," was highly appreciated by the audience, and the new soprano deserved the great applause she received.

CALIFORNIA ADVERTISEMENTS.

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MILWAUKEE.

MILWAUKEE, November 3, 1904.

THE following prospectus of concerts for the Musical Society, Max Puchat director, for the coming musical season, the society's fifty-fifth, must command interested attention. We are sorry, however, that the rumored Beethoven "Ninth" does not after all find a place in the announcement. It was too good to be true. The concerts to be given at the Pabst Theatre will be three in number, as follows:

408th concert, Friday, November 18, 1904, at the Pabst Theatre—"Alarich," oratorio by Georg Vierling. Soloists, mixed chorus and full orchestra. First performance in Milwaukee. Soloists, Genevieve Clark-Wilson, soprano; Eleanor Kirkham, alto; Hans Schroeder, baritone, of Berlin, Germany. Bach's Symphony Orchestra.

409th concert, Tuesday, February 14, 1905, at the Pabst Theatre.

410th concert, Tuesday, May 9, at the Pabst Theatre—Schiller memorial celebration, "The Lay of the Bell," Max Bruch. Soloists, mixed chorus with Boston Festival Orchestra.

At the Wisconsin Conservatories of Music, East Side branch, the first pupils' recital was held the evening of October 29, when the following composers were represented: Mendelssohn, Goldner, Schumann, Vogrich, Saint-Saëns, Grieg, Joseffy and Moszkowski.

The "conservatory operas" to be given in January are a scene from the "Cavalleria Rusticana" and "Boccaccio" entire. The rehearsals have already begun under the leadership of Guy Bevier Williams, of the conservatory staff, and the principals will soon be decided upon and the parts assigned.

The first chamber music concert will be given November 15. Max Bruch, 'cellist, of Chicago, and Mrs. Taylor, principals.

Bach's Symphony Orchestra has begun its series of popular Sunday afternoon concerts at the West Side Turner Hall. In the classical portion of last Sunday's program were the andante and minuet from the symphony in E flat of Mozart and the prelude to the third act from "Lohengrin." Well patronized as these concerts are throughout the entire season, they play no inconsiderable part in the musical life of the city.

Manager Wachsner, of the Pabst Theatre, will inaugurate on Saturday afternoon, November 5, a series of concerts at popular prices, but of the highest artistic order, which there is every reason to hope will be successful. In this first concert the artists to appear in a very interesting program are William Middleschulte on the organ, Mrs. Norman Hoffman and J. Erich Schmaal on the piano, and Katherine Clarke, alto, in song, all artists of deserving popularity in Milwaukee and of more than local reputation.

The many friends and admirers of Della Thal are looking forward with special interest to the piano recital promised for the evening of November 14 at the Athenæum. Miss Thal is one of the most trusted and favored of the pupils of Fannie Bloomfield Zeisler, of Chicago, possessing in rare degree some of the same qualities of talent and temperament with her teacher. The program includes the Bach-Liszt organ fantasia and fugue, G minor; the Beethoven sonata, op. 109; six Chopin numbers, the "Carnaval Mignon" suite of Schuett, closing with the Tchaikowsky-Pabst "Paraphrase de Concert" from the opera "Eugene Oneguine."

The lecture-recitals given by Sidney Silber on the "History and Evolution of the Symphony" are attracting more and more attention and genuine interest on the part of the public. That of last week on the symphonies of Franz Schubert presented an interesting account, though from the student's point of view perhaps too discursive, of the composer's life and work, followed by a surprisingly

satisfying and enjoyable reading of the "Unfinished Symphony" and that in C arranged for two pianos by Otto Singer, first piano part played by Mr. Silber, the second by Charles Hambitzer, Jr. It was all thoroughly enjoyable and instructive and worthy every earnest music student's attention. The lecture this week will be on Beethoven, the "Sixth" or "Pastoral" being the symphony chosen for illustration, Hans Bruening on this occasion taking one part with Mr. Silber. The series will be concluded November 10 with the "Symphonies of the Romantic Period."

Mr. Silber's first public appearance in concert will be on the evening of December 2 in the Pabst Theatre.

Nina David, together with Maurice Kauffmann, violinist; Anton Hegner, 'cellist; Elaine de Sellem, contralto, and George W. Jenkins, tenor, will appear at the Davidson December 11 under the management of Robert Grau.

E. A. S.

MARK HAMBURG PRESS NOTICES.

HERE are some more press notices of the great pianist's performances in Brussels, Warsaw, Wiesbaden and London:

BRUSSELS.

Ysaye introduced a pianist quite unknown here, Mark Hambourg, a young man of twenty-four, who has the most colossal total of pianistic qualities that we have recorded during our career as critics, a career embracing a period of twenty-five years. It is Ysaye, who arranged and conducted the concert at the Grande Harmonie, to whom we owe this discovery. Mark Hambourg plays with a power that has not yet been equaled; he makes the chords and notes vibrate with the sonority of bells, and arrives to the highest point of effective fortissimo without tiring or offending the ear. In pianissimo he has the most harmonious velvetness of touch, possesses a perfect technique and interprets work with true sentiment and distinctive personality. After the Tchaikowsky B flat minor concerto some skeptics, not quite convinced, eagerly awaited Hambourg's rendering of the "Sonata Appassionata" of Beethoven; at its close the enthusiasm was indescribable. The same success followed the toccata and fugue of Bach and the Saint-Saëns concerto. In Beethoven's sonata he displayed all the grandeur and the comprehension that are necessary. In the Saint-Saëns the finish, the sweetness, the warmth of his interpretation definitely placed him at the top of the glorious ladder of the whole lineage of pianists. As I have said above, others have perhaps shone by such or such a quality taken by itself, but Mark Hambourg incontestably possesses the greatest total.—*La Libre Critique*, January 31, 1904.

His success with the enormous audience did not diminish for an instant, and the concert finished, as it had commenced, in quite a delirium of enthusiasm.—*L'Indépendance Belge*, January 28, 1904.

Mark Hambourg is a prodigious virtuoso, the most astonishing perhaps in certain things since the great Rubinstein.—*La Petit Bleu*, March 26, 1904.

WARSAW.

The enormous success accorded to Mark Hambourg, the great pianist, who appeared for the third time at the Philharmonic this season, equaled, if not surpassed, his two former ones. The highly gifted pianist played the D minor concerto of Rubinstein with orchestra; sonata in E flat (Beethoven), fantasia (Schubert), and paraphrase (Tchaikowsky-Pabst). He also played some formidably difficult variations of his own, on a theme by Paganini. At the end he was forced to accede to the demands of the enthusiastic and vast audience (which filled the hall to overflowing) by playing again and again.—*Morning Courier*, January 21, 1904.

Mark Hambourg played yesterday at the Philharmonic, and though this was his third appearance during the last fortnight the hall was overcrowded. The volume of tone which he produces from his instrument, his wonderful insight into the composer's meaning, his volcanic temperament and unlimited technique enable him to express his artistic feelings in the most poetical way. No wonder that Hambourg's success was an extraordinary one. The enthusiastic audience accorded him an ovation, and would not disperse till many encores had been added to the program.—*Warsaw Courier*, January 21, 1904.

Mark Hambourg played the concerto of Tchaikowsky and the solo pieces of Chopin and Liszt yesterday, at the Philharmonic concert, with such brilliancy, bravura and poetic feeling that he reminded us of the great masters Rubinstein, Tausig, Von Bülow and Liszt. His phenomenal technique and musical genius enable him to express perfectly the composer's intentions. He is no doubt destined to be the twentieth century pianist who will make history. There is no wonder that the enthusiasm of the audience, which consisted of many professional musicians, knew no bounds. Mark Hambourg is certainly the success of the season.—*Courier Poranny*, Warsaw, March 6, 1904.

WIESBADEN.

There can be no possible doubt, playing as he does at the present moment, that Mark Hambourg will, in the nearest future, far out distance all our present day pianists. In fact, both from a technical point of view and as a great interpreter, he promises to become the so much missed and so long awaited successor to Anton Rubinstein. His success after the phenomenal performance of the extremely difficult concerto of Tchaikowsky's was indescribable.—*Rheinischer Kurier*, Wiesbaden, November 14, 1904.

LONDON.

His technique has developed, and it is not surprising to learn that his foreign tours proved great successes. In the matter of technical ability he must take a place in the very front rank of modern pianists, and though it is impossible to agree with all his readings, they are invariably interesting and well thought out.—*The Times*, October 7, 1901.

Mark Hambourg was heard in Rubinstein's D minor concerto, in which he won with a success abroad. The work certainly suits him admirably. The difficulties which it presents seem to melt away before his extraordinary technique, and his wonderful execution and the perfect evenness of the octave passages won him instantaneous success.—*The Times*, October 10, 1904.

THE WEEK IN NEW YORK.

Wednesday afternoon, November 2—"Parsifal" in English, New York Theatre.

Wednesday evening, November 2—"Parsifal" in English, New York Theatre.

Wednesday evening, November 2—Edith Milligan's piano recital, Anderson's Apollo Hall, Brooklyn.

Thursday evening, November 3—Boston Symphony Orchestra, Carnegie Hall.

Thursday evening, November 3—"Parsifal" in English, New York Theatre.

Thursday evening, November 3—George Folsom Granberry's lecture-recital on "Faellen System," Washington Avenue Baptist Church, Brooklyn.

Friday evening November 4—People's Symphony Concert, David Bispham, soloist, Carnegie Hall.

Friday evening, November 4—"Parsifal" in English, New York Theatre.

Friday evening, November 4—Germany Conservatory of Music concert, Mendelssohn Hall.

Friday evening, November 4—Boston Symphony Orchestra, De Pachmann, soloist, Baptist Temple, Brooklyn.

Saturday afternoon, November 5—Boston Symphony Orchestra, De Pachmann, soloist, Carnegie Hall.

Saturday afternoon, November 5—"Parsifal" in English, New York Theatre.

Saturday evening, November 5—"Parsifal" in English, New York Theatre.

Sunday afternoon, November 6—New York Symphony Orchestra, début of Etta de Montjau, soprano, Carnegie Hall.

Sunday evening, November 6—Orchestral concert, Majestic Theatre.

Monday afternoon, November 7—Severn lecture-recital, studio, 824 Carnegie Hall.

Monday evening, November 7—"Parsifal" in English, New York Theatre.

Tuesday afternoon, November 8—First De Pachmann recital, Mendelssohn Hall.

Tuesday evening, November 8—"Parsifal" in English, New York Theatre.

Corinne Welsh a Favorite Artist.

CORINNE WELSH is becoming known as one of the best contraltos. At the Maine Festival last year, in St. John, N. B., and elsewhere she made pronounced success. Within a fortnight she has sung at a Manuscript Society concert, at the Lambord composition recital and Sunday night at the Majestic Theatre concert. Some of her engagements are: November 12, Rubinstein Club, Schumann songs; Christmas, "The Messiah" in Portland, Me.; New Rochelle, February 10; White Plains, Oratorio Society, "The Messiah." Of her singing at the Maine Festival the Bangor News said:

To Miss Welsh is due no ordinary praise, for her voice was admirably suited to the lofty character of the music; nor was she lacking in sympathetic interpretation and expression—a quality highly essential, but frequently lacking in artists who essay the roles in the Verdi masterpieces. Her vocalization, particularly in the "Liber Scriptus," was decidedly superior, while in the duets, trios and quartets she proved herself fully capable. Not before had Miss Welsh the opportunity of showing her best work, and persons who did not hear her in the "Requiem" missed no common treat. Miss Welsh's voice is pleasing at all times, but in the lower tones it has a depth and richness that is decidedly good to listen to.

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SCHOCKEY'S DAYS ARE FILLED.

THOSE laboring for the advance of music in this country would do well to study what is being accomplished in the Southern States. Texas, the nation's pride in many respects, has musical centres in which the desire for artistic culture is worthy of Boston, Philadelphia or New York. From time to time THE MUSICAL COURIER has published articles on the work of Luther Reic Schockey, director of the department of music of the Texas Christian University at North Waco in the great State of Texas. The programs of the concerts given under Mr. Schockey's leadership in themselves indicate the lofty ideals of the man. Besides directing the musical education at the university, Mr. Schockey personally teaches one of the largest classes of piano students in the world. The list of his pupils appended at the conclusion of this review proves that the above statement is no exaggeration.

Some of Mr. Schockey's other positions in the musical field at Waco include the directorship of the Beethoven Choral Club, director of the Rhapsodie Club, choirmaster of one of the local churches, president of the Philharmonic Society and president of the Musical Culture Club. Mr. Schockey has unusual executive ability for a musician, and this is all the more remarkable when his gifts as a solo performer are considered. He hopes to make a transcontinental recital tour, beginning October, 1905. His repertory as a pianist is extensive. He plays the classics, but is devoted to the romantic school, his favorite composer being Liszt. In the South it is said that Schockey has studied every composition Liszt wrote for the piano.

Mr. Schockey was called from Wilson, N. C., to take up the work in Texas. When he departed from North Carolina he left a class of ninety piano pupils, and by a strange coincidence ninety is the precise number of students in his classes at North Waco.

The Beethoven Choral Club, directed by Mr. Schockey, is rehearsing "The Creation" for performance at the first concert. This is another indication of the high aims of Mr. Schockey and the men and women associated with him. As a man of progress the South has marveled at his success and large following. Mr. Schockey has appeared at many Chautauquas South and West and the verdict everywhere has been the same. All audiences were impressed with his musicianship and ability as an organizer and teacher. More wonderful than all is Mr. Schockey's age. He is only twenty-five.

Conceited mortals who live in older sections of the United States could learn something from this progressive and talented young man. Speaking of Schockey one Southern man of the old school recently asked:

"Does he ever sleep?"

A friend acquainted intimately with Mr. Schockey's daily life, replied:

"Yes, he sleeps; but when he is awake he does not waste a moment, and furthermore is one of the most systematic workers in the country."

The idea that the artistic temperament is spasmodic and irregular is merely another fallacy in the reasoning of shallow minds. Most of the geniuses were men who had hours set apart for everything and it was through this very orderly system of work that they accomplished so much.

The following list gives the names of piano pupils in Texas studying this year with Mr. Schockey:

Bary Simpson.
Zenna Miller.
Inez Wright.
Fannie Sherman.
Mamie Stovall.
Beatrice Tomlinson.
Zoe Rattan.
Della Morgan.
Ella Dodson.
Clara Dodson.
Clara Prim.
Willena Hannaford.
Edna Wester.
Mamie Showers.
Ethel Baldock.
Bessie Helen.
Bessie Coffman.
Richard Swicegood.
John Wigginton.
Erway Taylor.
Eula Caruth.
Jennie Wilm.
Edith Armstrong.
Sue Campbell.
Lorena Murphey.
Hallie Tyffie.
Lillian Rouse.
Letha Schley.
Vida Herder.
Jim Greene.
George Greene.
Boyle Davis.
Charles Spreene.
H. H. Scaler.
J. B. Hamlett.
Mrs. McKissick.
Lela Tomlinson.
Julia Wright.
Clyde Fuller.
Lilly Mayfield.
Pauline Shirley.
Annie Bird.
Bessie Allen.
Cleo Mantooth.
Sallie Richards.

Sallie Abel.
Lewis Alfred.
Constance Anderson.
Benj. F. Benard, Jr.
Ollie Bittie.
Lucy Clardy.
Ophelia Toffrage.
Mae Lynn Cox.
J. N. Darnell.
Effie Davenport.
Theo. Edwards.
Theo. Fitts.
Mary Hamlett.
Alma Hester.
Mary Hester.
Lee Holloway.
Rosa Hooks.
Mattie Hunter.
Lottie Maloney.
Laura Mewhinney.
Gene Miller.
Edna Mills.
Salena Mills.
Hattie Moore.
Charlie Speen.
Lila Stroud.
Laura Watson.
Muriel Winn.
Annie Witte.
Mrs. Beach.
Beatrice Rattan.
Norah Armstrong.
Mrs. Armstrong.
E. A. Millroy.
Edward Brannin.
Sallie Chism.
Ethel Mills.
Mr. Craig.
Mildred Adams.
Hazel Massey.
Bruce Hamlett.
Bessie West.
Martha Miller.
W. O. Dallas.
L. L. Goss.

Here is a program of the commencement exercises of the piano department at the Texas Christian University under Mr. Schockey's direction:

Hallelujah, from The Messiah.....Handel
Crosse, Mills, Miller, Coffman, Simpson, Schockey.
Tarentelle, op. 27, No. 2.....Moszkowski
Miss Miller.

Egmont, op. 84.....Beethoven
Crosse, Coffman, Miller and Schockey.
Prelude and Fugue, No. 17.....Bach
Miss Mills.
Concerto, B minor, op. 23.....Mendelssohn
Mr. Simpson.
Second piano part Miss Mills.
Scherzo, B minor.....Chopin
Miss Mills.
Suite.....D'Albert
Mr. Simpson.
Symphonie, E flat.....Mozart
Crosse, Coffman, Miller and Schockey.
Sonata, op. 31, No. 2.....Beethoven
Mr. Simpson.
William Tell Overture.....Gottschalk
Miss Miller and Mr. Schockey.
Magic Fire Scene.....Wagner-Brassin
Miss Mills.
Mädchen's Wunsch.....Liszt
Mr. Simpson.
Lenore, No. 3, op. 78.....Beethoven
Crosse, Coffman, Miller and Schockey.

The following is one of Mr. Schockey's recital programs, assisted by the Rhapsodie and Rasamosky quartets:

Piano—
Concert Etude, op. 24, No. 3.....Moszkowski
Les Adieux, op. 10.....Weber
Luther R. Schockey.
Polonaise, op. 40, No. 1.....Chopin
Ada Royall.
Piano quartet—
Overture, Fra Diavolo.....Decourcelle
Rhapsody Quartet.
Vocal—
Liebe Signore, Huguenots.....Meyerbeer
Miss Ruth Gold.
Piano duo—
Tancredi.....Rossini
Mary Long Daniel and Prof. Schockey.
Rigaudon, op. 204.....Raff
Sudie Gay.
Piano quartet—
Hallelujah Chorus, from Messiah.....Handel
Rasamosky Quartet.
Vocal—
Nymphs and Fauns.....Bemberg
Miss Ruth Gold.
Piano duo—
Fantasie in D major.....Schubert
May Hackney and Prof. Schockey.
Piano—
Cachucha Caprice, op. 79.....Raff
Rhapsodie Hongroise, No. 8.....Liszt
Prof. Schockey.

Here is another program recently played by Mr. Schockey:

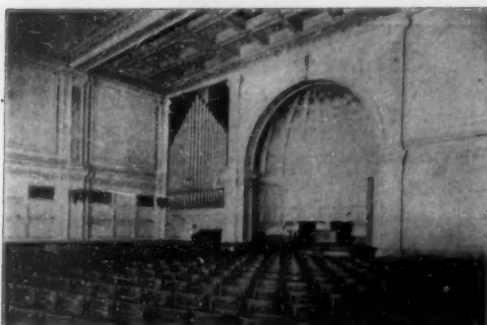
Polonaise, op. 40, No. 1.....Chopin
Rhapsodie Hongroise, No. 2.....Liszt
Rondo Capriccioso.....Mendelssohn
Pasquinade.....Gottschalk
Tancredi.....Rossini
Lucia di Lammermoor.....Leschetizky
Erk König, vocal.....Schubert
Rhapsodie Hongroise, No. 8.....Liszt
Concertstück, op. 79, F moll.....Weber-Liszt
Thème de Variations.....Schockey
Funeral March, No. 27.....Mendelssohn
Song Without Words, No. 39.....Mendelssohn
Rhapsodie Hongroise, No. 11.....Liszt

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Greater New York.

NEW YORK, November 7, 1904.

THE Salter musicale Friday evening was interesting. An attractive program was presented, which included some of Mrs. Salter's compositions, some of which are still in manuscript. The most interesting of these were the song cycles, "A Lover in Damascus," for alto, sung well by Mrs. Frank Horgan, and "Love's Epitome," sung by the tenor John Young.

A group of songs were sung by Mr. Odell and received with enthusiasm. They were "The Swan," "Serenity," "The White Flower." Other numbers were given by Miss Keyes, Louise Johnston and Mrs. Rogers, a violin selection by Miss Uda, and a song by Mr. Salter, "Tender and True," the last named sung by Miss Dowling. Mrs. Salter's songs are characterized by graceful sentiment and good climaxes, and should find wide acceptance.

Susan Douglas Edson, the mezzo soprano, is planning a song recital in the Myrtle Room of the Astoria Hotel for November 30. Julie Weinstein, violinist, and W. H. Barber, pianist, will assist. Mrs. Edson's large social acquaintance stood her in good stead when, not long ago, she was thrown on her own resources. Her singing at the musicale, arranged for her by Mrs. Theodore Sutro, at the house of the latter in January, was beautiful, and roused real interest in her. She was very successful in a Philadelphia concert in April. At Hotel Castleton, Staten Island, the first of her November musicales took place, when she sang Edward Manning's "Now High, Now Low," and for encore "A Rose." "Enoch Arden" followed, Rosamond Taylor reader, Carolyn Beach Taylor at the piano.

Cornelie Meysenheym, recently appointed to the staff of the Metropolitan Opera School, has artist pupils both here and in Europe of whom she is proud. Among them the beautiful Lillian Heidebach is attached to the Metropolitan Opera, and her admirers hope to see her in a prominent role. Henry Dons, basso cantante at Rouen, France; Betzy Kamphuyzen Judels, prima donna in Antwerp, are prominent and successful. Elizabeth Long, of New York, sang for the opera house management last week the "Queen of Night" aria in the original key, and was accepted.

Noemi Fornier, the pianist, premier prix of the Paris Conservatoire, is a very brilliant performer and experienced teacher. She emphasizes the importance of technic, sight reading, memorizing, analysis, harmony and musical history. This is all presented in an attractive way, especially to children. From time to time studio musicales are given, which serve as a stimulus to greater application, as well as show the progress. Of such a musicale last January this paper said:

The scholars of Madame Fornier, pianist and teacher, gave an enjoyable matinee at her studio, No. 138 Fifth avenue, on Saturday last. The performance afforded unmistakable evidence of careful, conscientious and intelligent training. Their nice sense of accent,

rhythm, musical tone and delicate shading gave proof of what can be done with youth, even of moderate talent, when under the tuition of a genuine teacher.

Paul Dufault sang at the Majestic Theatre Sunday night concert a fortnight ago, and the New York World said: "He was the hit of the concert; he sang a prayer from 'Le Cid' with fine effect. He was given three encores and then the audience was not satisfied." He has been re-engaged. November 16 he sings at Newburgh, N. Y.; November 30 at Sherbrooke, Canada; then at Plainfield, N. J., December 15, with Miss Billingsley, the pianist. Last week he sang at Jersey City. About December 1 he expects to give a recital in New York.

Henry Gaines Hawn, two years president of the National Association of Elocutionists, is again giving a special course of lectures upon "Oral English" for the Brooklyn Institute of Arts and Sciences. These lectures cover thirty weeks of the school year and have aroused much interest, this being his fourth year in the Institute course. The oral English classes are announced in two departments—philology and the school of pedagogy.

Minna Grace Roper, one of the numerous advanced pupils of Francis Stuart, has been engaged to sing at a Hotel Majestic Sunday evening concert, January 8. She has a high and clear soprano voice, with good enunciation and nice appearance. The writer heard her sing "O Divine Redeemer" and "With Verdure Clad," in which the foregoing qualities shone.

Elizabeth Northrop's many friends welcome her return to New York after two years' absence. During a portion of this time she was in the Adirondacks with her invalid son, and her bereavement in his death brought warmest sympathy. She expects to resume her work in the near future. It will be recalled that she was solo soprano at the Central Congregational Church, Brooklyn.

George W. Downing, the baritone-bass, whose voice and style are so much like Duff's, sang in Albany, when two papers said this:

Mr. Downing, a newcomer to Albanians, verified all favorable anticipation and proved himself a musician of quality. He has a powerful voice of wide range and volume.—Daily Argus.

Mr. Downing, new to Albany audiences, used his rich, fine baritone voice to good advantage in his two numbers.—Daily Journal.

William G. Armstrong sang on short notice as substitute for the regular bass at Clinton Avenue Congregational Church, Brooklyn, Sunday evening, rising to the occasion, so there was special interest in his work. His pupil, Dr. Hermann Kellner, of Buffalo, is a baritone of unusual promise; he has been taking daily lessons of Armstrong while here. This is the sincerest sort of compliment to the teacher, for the doctor studied with him a year in Buffalo.

Platon Brounoff announces his uptown studio for voice culture in the Georgeen Building, 32 East Twenty-third street, Thursdays only. Thorough musician, linguist, man of the world, Brounoff is a unique personality, of force and distinction.

Blanche Hine, a pupil of Augustine, had a voice with an octave of tones, and now, after six months' study, she has a range of over two octaves, and sings the "Romeo and Juliet" waltz, with high D, and the contralto piece sung by Schumann-Heink in her opera, "Sweet Thoughts of Home." These are quoted as showing the range of her voice under the Augustine tuition.

Vivian MacConnell has studio days at Carnegie Hall, as well as pupils uptown. Her playing at her own piano recital at Presbyterian Hall a few years ago is remembered with pleasure. She is an expert pianist, has had experience as teacher and should make a success.

Dr. B. Merrill Hopkinson, the Baltimore basso, is to sing at Aeolian Hall Wednesday, November 23, 3 o'clock. He sang Sunday last in Washington at the first big open

men's meeting at the Columbia Theatre. He goes as delegate of the Baltimore Athletic Club, of which he is president, to the annual meeting November 20.

F. A. Fowler, some years treasurer of the M. T. N. A., organist and director of Park Presbyterian Church, of Newark, is busy as teacher and organist. The School of Accompanying of Carnegie Hall takes much of his time.

Edwin Farmer, formerly of Baltimore, a confrère of Ernest Hutcheson, the pianist, is established in his Carnegie Hall studio, where he may be found Mondays from 1 to 5, and Thursdays from 9 to 12.

Madame Peterson-Berg, active in Chicago, later in Buffalo, whose son, Dr. Frederick Peterson, is known as author of the poem "The Sweetest Flower That Blows" and ex-member of the New York State Commission of Lunacy, has retired from active teaching, but may be found in her elegant suite of rooms in Carnegie Hall. Madame Berg is perennially youthful, notwithstanding, or perhaps because of, a life filled with events and responsibilities. She expects to give at home musicales.

Miss Ross announces a series of four Thursday musicales at Aeolian Hall, November 17, December 1, December 15, December 29, 11 o'clock. These artists will share in the program: Edith Chapman, Rosabel Schroeder, Evelyn Fogg, Miss Standish, Miss Olshausen, Miss Kloberg, Robert C. Campbell, Oscar Gareissen.

Addison Fletcher Andrews composed a poem in imitation of the Greek, a double acrostic, on the occasion of the bachelor supper given Josephine Reeves Bolton, who is to marry Florence A. Youngling. It is a clever bit of literary work, and was received with enthusiastic admiration. Mr. Bolton is a singer whose business interests will in the future occupy all his attention.

Blanche Stone-Barton, known as a concert and oratorio singer, is at 138 Fifth avenue Mondays and Thursdays. Her ability is a matter of record, and those taught by her may be sure of correct placing of the voice and musical interpretation.

Ida M. Stadie, A. B., a pupil of D. Frank Ervin, gives a musical lecture-recital on Schumann, interpreting several of his compositions at the People's Church, Sixty-first street, near Third avenue, Friday evening of this week.

Anna Bulkley Hills is located in her new studio, Hotel Newton, Broadway and Ninety-fifth street. She expects to give musicales there.

W. E. MacClymont, organist of Holy Trinity Church, her pupils studying voice and organ. His studio is at the parish house. He offers opportunity for playing the service of the church.

Edda Cook Pitt, who has studied under New York teachers, is a brilliant pianist, and at present on tour with Emma Terry Pollard, the Southern soprano, through Georgia and Florida. She plays such pieces as the Chopin polonaise in A, MacDowell's "Witches' Dance," Bendel's "Lucrezia Borgia" and Liszt's "Rigoletto."

Mrs. Ratcliffe Caperton, representative and assistant of Lamperti, is at 26 West Thirty-first street Mondays. Her specialties are tone placement and legato singing.

Katherine Hanford, the contralto, is for the first time in some years disengaged Sundays. Having had thorough experience. Mrs. Hanford is a reliable singer whose success has been known to all.

Martha Henry, the soprano, was soloist at the Saturday Aeolian Hall concert, singing Chaminade's "Trahison," Del Riego's "O Dry Those Tears," Chadwick's "The Danza," and as encore the waltz song "Sevilla" by the

JOSEF HOFMANN

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Canadian composer, Mrs. Grant. The hall was completely filled.

Lulu Potter Rich, soprano of Washington Avenue Baptist Church, Brooklyn (succeeding Mrs. Hardy), sang "Let the Bright Seraphim" as her solo November 6, and the chorus choir of forty singers, Chas. Bigelow Ford, organist, director, sang Mendelssohn's "Festgesang." Mrs. Rich is also busy teaching.

Louis R. Dressler has succeeded Henry K. Hadley as organist of All Souls Unitarian Church.

DE PACHMANN RECITAL.

Mendelssohn Hall, Tuesday Afternoon, November 8, 1904.

PROGRAM.

Fantaisie in C minor, No. 18.....Mozart
Rondo and capriccio in G major, op. 129.....Beethoven
Sonata in G minor, op. 22.....Schumann
Ballade in A flat major, op. 47.....Chopin
Nocturne in D flat major, op. 27, No. 2.....Chopin
Four etudes, op. 25, Nos. 3, 2, 4, 9.....Chopin
Mazurka in B minor, op. 33, No. 4.....Chopin
Valse in A flat, op. 42.....Chopin

IN spite of the stress of Election Day, Vladimir de Pachmann succeeded in drawing a full house to his recital at Mendelssohn Hall on Tuesday. The large audience found the pianist in his very best form, and listened to his offerings with a rapt attention that seemed to make the business going on outside, that of electing a President, merely an everyday affair of small consequence. And indeed De Pachmann's playing seemed to him and to the audience one of the most serious things on earth. The artist was wrapped up in his work, and not once during the afternoon did he indulge in any of those idiosyncrasies which had come to be regarded as an integral part of his genius and as almost a necessary part of his musical performances. On Tuesday De Pachmann was predominantly dignified, scholarly and sober. His playing by no means lacked in brilliancy or in poesy when the occasion demanded; but over everything the wonderful little man did there rested the settled calm and plastic repose of mature musicianship and intellectual endeavor. He made it plain that he now is concerned more with the inner spirit than with the picturesque externals of piano playing. By his moderate tempi, his sparing use of the rubato (even in Chopin) and his conservatism in phrasing, dynamics and accenting, he revealed his desire to prove that he no longer is intent only on a mere display of finger technic and tonal charm and variety. Of course, he often woos and caresses the keys with the same tenderness that was always one of the delights of his piano playing, but all the graces of his touch and technic now do service in a far higher cause than the comprehensible effort to please.

De Pachmann's program is an index to the new road which he is pursuing. Mozart, Beethoven and Schumann are indeed a worthy introduction to a piano recital, and they could be followed by no more worthy companion than Chopin. The Mozart number, in itself a pupils' piece of lifeless content, was made interesting by De Pachmann's severe classicism of style and austerity in pedaling and nuancing. The Beethoven number rattled out from under the player's fingers with almost unsurpassable speed and spirit. The brusque humor of the composition was not wanting in its performance. In Schumann's beautiful G minor sonata De Pachmann reached the climax of his art, and gave the work a broad, virile reading that mightily impressed the hearers. The soulful andantino poured forth all its lovely lyricism under De Pachmann's sympathetic handling. The finale was fleet and full of fire.

The Chopin that De Pachmann gave us on Tuesday was staid, on the whole. In spots the old whimsicality came back for a moment, and then the player was wholly fascinating. So in the F major and G flat studies, parts of the mazurka and all of the valse. It may be heresy to prefer the old De Pachmann to the new, but many of his admirers are heretic enough to do so, among them the reviewer who is noting this impression—not criticism. The "Butterfly" study, taken in a bewildering tempo, had to be repeated, which was done at a pace even more nimble than the first time. The nocturne was a tonal gem of purest ray serene. Among other impressions which the writer had were those of wrong harmonies, due to slips of memory, in the opening measures of the fantasia, in the finale of the ballade and in some of its other episodes and in at least two of the etudes.

The success of De Pachmann was impressive in the extreme, and the audience would not rest at the finish until he had added three encores, Chopin's "black note" study, the same composer's "minute" waltz, and—of all unexpected things—Moscheles' G major study, op. 70, No. 3!

CORINNE WELSH, Contralto.
Phone: 1281-794b. 61 West 86th Street, New York.

FLETCHER MUSIC METHOD.

VELYN A. FLETCHER-COPP, the originator of the Fletcher Music Method, in addition to years of study in Canada and the United States, had the benefit of five years' musical training abroad with the well known masters, Dr. Hugo Riemann, Oscar Brucker, Director Albert Fuchs, Wilhelm Sadony, Henriette Schmidt, Dr. Orlando Mansfield and others, so that she had a thorough knowledge of music when she began to study the special requirements of children.

In 1899 Mrs. Fletcher-Copp went to Europe, where the demand for her method was already great, and has twice since then returned, and successfully introduced her system in London, Berlin, Leipsic, Brussels and Dresden. The



demand in these foreign cities is so great that she has arranged to personally teach a normal class every second year in Europe.

Endorsements for this system have been received from many of the prominent educators and musicians of this country and Europe, as well as from the leading conservatories, music schools and colleges of the two countries. Two of these are reproduced.

LONDON CONSERVATORY, LONDON, CANADA.
MY DEAR MISS FLETCHER—The Fletcher Music Method, Simplex and Kindergarten, has been taught in the London Conservatory of Music for five years, so I now take this opportunity of giving you my opinion, which you may use if you so desire. I cannot see how anyone can be so far behind in the knowledge of human desires and needs in a musical sense, to not grasp the opportunities of using the Fletcher Kindergarten Method, not only for children but to absorb the principles for more mature students.

Yours sincerely, W. CAVEN BARROW.

GUELPH, ONTARIO.
I have taught the Fletcher Music Method now for about three years, with increasing satisfaction as to results. It has helped me wonderfully, not only directly with my junior pupils but in broadening and deepening all my work, and solving many knotty problems of teaching. There is nothing one-sided about it; eye, ear, fingers, brain, memory, imagination, all are reached and made to contribute their share to the general musical culture. Further, it is a delight to the children, who learn easily, love their classes, and, later on, their practice, finding it no hardship, to the great surprise of their parents.

ROBERTA GEDDES-HARVEY, Mus. Bac. (Trin. College),
Organist of St. George's Church.

The principal points of the system are: Ear training and musical thought expression, rhythmical development and knowledge of time, ability to read music rapidly, thorough knowledge of the keyboard, complete knowledge of the construction of the major and minor scales, technic and muscle development and control, practical knowledge of intervals, chords, analysis and modulation, for the purpose of original expression in music, systematic memorizing, awakening interest in the great composers and giving a knowledge of musical instruments.

Upon the completion of the course the child is able to read, is perfectly familiar with the keyboard, scales, chords, intervals, time and rhythm, can play in any key, and has systematically memorized at least a dozen little pieces.

The picture of Mrs. Fletcher-Copp and her little boy is reproduced from a photograph taken this year in England, where she was teaching. She returned to this country in the summer and immediately went to Buffalo to attend the New York Music Teachers' State Association convention. Returning to Boston she opened her first normal class, and as soon as that class closed she went to Canada to give the course there, as she had for a long while promised to give the course for the benefit of teachers who

wanted to have it in its up to date improved condition. Her Toronto class consisted of nearly all old Fletcher teachers, who had studied with her years ago when the method was in its infancy, but these teachers, who had been doing good work and had been successful, were progressive women, and were not content to have the system grow ahead of them. Some of these teachers came from as far east as Ottawa and west and north as Manitoba; Mrs. Fletcher-Copp's own sister even gave up a part of her summer holiday to go up from New York to retake the course.

This autumn Mrs. Fletcher-Copp has a fine new large studio in Brookline, near Boston, where she has already started her autumn work, and everything points to a busy winter for her.

Von Klenner Pupil as Soloist.

SOME good engagements have been booked for Katherine Noack Fiqué, a professional pupil of Evans von Klenner. In October Madame Fiqué sang at the fiftieth anniversary of the Mozart Verein and at the performance of Weber's "Preciosa," given by the "Ulk" Dramatic Club. The reports on these two events referred as follows to Madame Fiqué:

Mrs. Noack-Fiqué sang the recitative and aria, "Come to My Heart," and reaped a great harvest of applause for her excellent rendering.—New York Staats-Zeitung.

The soprano solo was sung by Mrs. Noack-Fiqué with magnificent voice, perfect technic and real artistic conception.—The Morning Journal.

The soprano part was magnificently sustained by Mrs. Noack-Fiqué.—The New York German Herald.

Mrs. Noack-Fiqué sang the aria with heartfelt expression, and her solo in the cantata was sparkling vocalism.—Abendblatt New York Staats-Zeitung.

Mrs. Noack-Fiqué's acting of the leading part, Preciosa, was finely conceived and brought her a certain call after every act. Her singing of the well known song, "Einsam bin ich nicht alleine," was done in a grandly beautiful manner. She scored an emphatic success.—New York German Herald.

Katherine Noack-Fiqué, who assumed the principal role, was very effective in the part, and her graceful dancing was a surprise even to her admirers, and she scored a well deserved success.—Abendblatt New York Staats-Zeitung.

The title role Preciosa was played and sung by Mrs. Katherine Noack-Fiqué, who finely impersonated in voice, acting and looks the fair gypsy girl.—The Brooklyn Eagle.

Free Singing Lessons.

THE New York Sun says in a criticism of a singer who appeared in this city recently: "A slight tendency to press too hard with the throat muscles on the lowermost tones was the only serious fault to be noted in his one emission. This, of course, he will have to correct. He and all other singers, for the matter of that, must know how to sing their low tones with the throat relaxed or they will rub some of the velvet off the middle register in the course of a few years. The thing to push with is the bellows; it is no use to squeeze the pipe in the hope of making the tones sound."

Another singer, who is deemed in need of instruction by the critic of the New York Sun, gets this: "His emission of tone is radically defective. It is the vociferous, hard method of the old fashioned German singer. Its basic law is: 'Close all passages and then push as hard as possible.' It produces a powerful but wholly wooden tone, without a show of vibrancy or mellowness. Such a tone is always cold; no effort of the singer can make it communicate warmth to the hearer."

Philharmonic Program.

THE first "public rehearsal" and concert of the Philharmonic Society will be given at Carnegie Hall on Friday afternoon and Saturday evening of this week. Gustav F. Kogel, who made such a good impression here last year, will be the conductor. The program is as follows: "Husitzka" overture, by Dvorák; the Kogel arrangement of Handel's "Concerto Grosso" in D; the G major Beethoven piano concerto, played by Josef Hofmann, and the "Fourth" symphony of Tchaikowsky.

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LONGMANS, GREEN & CO., NEW YORK

WASHINGTON.

WASHINGTON, D. C., November 6, 1904.

PRESIDENT MARIE VON UNSCHULD, of the Washington University of Music, virtually opens the season in Washington by the first of a series of chamber music recitals at the Willard on November 10. The personnel of the quartet is: Piano, Miss von Unschuld; first violin, Johannes Miersch; viola, Joseph Finckel, and 'cello, Mirko Belinski. In case of string compositions Miss von Unschuld will play second violin.

This gifted musician is not a violinist by chance or by force of circumstances. She is a fully equipped, legally authorized and highly esteemed violin artist in the highest sense of the term, being graduated with first prizes and highest honors not only in the art and execution of this instrument, but as a professor of the same from the first musical educational centres of Vienna. Leading violin artists of Europe have been her teachers, and also the famous pedagogue and writer of educational works, Joseph Dont, of the Vienna Conservatory.

The first program of this interesting series will contain Brahms' piano quartet in G minor, Haydn's "Emperor" string quartet, and Schubert's "Forellen" quintet in A. The program of January 19 will be devoted to Beethoven. Clara Drew, vocal teacher of the university, will sing. The "Kreutzer Sonata," for piano, violin, 'cello and voice, will be the centre. In other compositions the quartet will have the assistance of other instruments by members of the faculty. Lectures upon the programs played will be a feature of the work done, and these will be given at the university on November 17, 25, December 1, 15, 22, &c. S. Ernest Philpitt, of Droop's Music House, is manager for the quartet. He has been asked to book engagements for other cities.

Reginald de Koven will this season lecture upon the material of the Washington Symphony Orchestra on Thursdays preceding the concerts. Full rehearsals with orchestra will occur with the lectures and a nominal admission fee of 25 cents will be made for the benefit of many. November 18, December 9, January 13, February 17 and March 10 are dates set for the first series of five concerts to be given by the Symphony Orchestra, Mr. de Koven directing, to be followed by similar concerts in Baltimore. Kirkby Lunn, Madame de Montjau, Shotwell-Piper, Eugen d'Albert and David Bispham are among the brilliant musical soloists to appear with the orchestra in both places. T. Arthur Smith, at Sanders & Stayman's, has tickets on sale from now on.

Among interesting novelties to be produced by the Washington Symphony Orchestra this season will be Dvorák's "New World Symphony" and his "Carnaval," Tchaikowsky's Nos. 5 and 6, new compositions by Massenet and Widor, Saint-Saëns' celebrated "Danse Macabre" and an interesting suite of symphonic pieces written for Herman Rakemann, the Symphony's concertmaster.

November 25 will be "French Day" at the Washington University of Music, including talks upon French composers and their music, with vocal illustrations. Members of the French Embassy and Legation are expected to be present.

Josef Hofmann, with all the golden promise of his childhood realized, comes here on December 13. For this concert and that of De Pachmann large sales are reported by Manager Philpitt, several schools uniting in heavy reservations.

The composer Coleridge-Taylor arrives in a few days on the Saxonia, here to conduct his great festival at Convention Hall on November 16 and 17, with Baltimore on the 18th. The eminent soloists engaged will sing at both places. The feeling at rehearsal is ardent and enthusiastic.

"Hiawatha," with a grand miscellaneous program, uniting splendid choruses from oratorios, and works by the composer, who will conduct them, will form the programs. The solo basso comes from the Bahamas, West Indies. We must all take part in this meritorious festival.

Many stellar attractions, from Paderewski to college glee clubs, including Ysaye and Melba, figure upon the attractive opening circulars of T. Arthur Smith, a man who deserves more credit than many know for much of the musical hustle in Washington.

The Wrightson recital is earnestly looked for on November 11, at which Alice Eckhardt, of the faculty, and Mr. Rakeman will be heard. Mabel Constance Foster, of Chicago, is to be the accompanist.

Mary A. Cryder has returned to Washington and is busy as ever. The Vatican, Paris, England, Germany and Italy have been points invaded by this interesting musician and her distinguished father during the summer tour. The audiences, with several leading lights of the different countries, will form interesting and valuable record at the hands of Miss Cryder. Chaminade, Massenet, Moszkowski, Baldelli, the famous baritone, and Marie Rôze, with Lilli Lehmann and other celebrities, have been among those who received the travelers with delightful courtesy. Miss Cryder took lessons whenever available in the art of music, and sealed many valuable relations with her musical work in Washington. Ysaye comes to Washington through the intervention of Miss Cryder. Other great ones are to follow. Whatever Miss Cryder engages is sure to be first class. That is her one fad, "the best or none."

Dunstan Collins, of Chicago, was another interesting musician on the wing in Washington these last days. Mr. Collins' views are equally optimistic with Mr. Norris.

Mr. Gebest, the Washington pianist, has gone abroad for study and general outlook. Marie Kimball has already given the first of her monthly pupils' recitals. Grace Dyer Knight and Clara Drew both announce their "at homes" for the season for Monday. Mrs. Knight has commenced vocal teaching at 1347 Roanoke street. Elizabeth Patterson, the Marchesi vocalist, will give a recital in Washington about the holidays. Marie Louise Burden, the kindergarten musician, was strongly identified with the clubs, musical and otherwise, at Springfield, Mass., her former home.

Otto Torney Simon, the vocal teacher and chorus leader, recently returned from Europe, is energetically at work. The Musical Club of male voices, organized by Mr. Simon, held its first meeting this week. It is composed of the best church singers of the city, nearly all of the members being soloists. The membership is limited to twenty. It is essentially a club for the serious study of good music. Arthur Mayo is accompanist.

Mrs. Geo. Lamasure, one of the piano faculty of the Washington University of Music, and distinguished for her musical knowledge as well as artistic interpretation, has been chosen director of the Friday Morning Music Club here. This club is one of the best influences of its kind in the country and has a large membership. The programs are both valuable and attractive. Mrs. R. C. Dean, a true musician, and from Boston, Mass., is one of the vital forces of the club.

By the way, THE MUSICAL COURIER is most desirous of doing much this season with and for the musical clubs of the country, and is out in a circular to that effect. Any and all news of this class, not only from Washington but from the music clubs of the surrounding sections, even well into the South, will be most gratefully received by the

Washington correspondent, care of Droop & Sons. This, indeed, as all musical news, is earnestly invited. THE COURIER has immense circulation and immense power of various kinds. Much can be done for music and musicians by a hearty co-operation and constant keeping in touch with music life and THE MUSICAL COURIER.

New news depots where the paper may be found always are 700 Ninth street N. W., 631 G street, Eleventh street and G and 421 Twelfth street. The line of Fourteenth street and Pennsylvania avenue are well supplied.

Piano work seems to be more generally active in Washington than in other cities. There are many superior artists and teachers in this line and some very fine schools. One of the most attractive is that of Mrs. Routt-Johnson, whose fine house, 18 Iowa circle, is wholly devoted to piano study and practice. It is in every sense a school, the work being graded and divided and personally attended to by Mrs. Johnson herself, an artist of temperament and reputation. She is a great investigator of methods, and leaves no stone unturned to effect progress for her pupils. She gives excellent public recitals during the season, which are a great source of advantage to those concerned. A limited number of pupils is provided with home in the school, which is delightfully located.

Miss Liebermann announces three recitals by her pupils this season and also a grand closing affair. This indefatigable worker has received a set of twenty volumes from Paderewski, personally fingered by the great artist, with annotations by the Beethoven exponent, Riemann. Beethoven, Weber, Haydn, Liszt, Bach will be among the composers whose works will be taught and played this season. A foreign orchestra and attractive soloists are promised for the final performance.

Creatore's phenomenal success in Symphony Hall, Boston, recently has vibrated to Washington management, and there is now a faint prospect that this great musical genius may be induced to give a second concert here before starting for the California coast. At his concert on November 27 he will by request play several of his cyclonic arrangements which first started his unusual fame. Creatore holds informal rehearsals all day, wherever he can find a man with an instrument. He has now completed a new Massenet suite which especially attracted him.

FANNIE EDGAR THOMAS.

A Successful Voice Trainer.

[WASHINGTON CORRESPONDENCE.]

MR. SIMON, during his four years in Washington, has become widely known as a successful voice trainer, and as a musician unswerving in his ideals toward music art. For five years years he was professor of singing and chorus work in the Peabody Conservatory of Baltimore, and holds there a record for unusually successful concert work. It was at this institution that Mr. Simon became the intimate friend of the director, Sir Asger Hamerik, the noted Danish composer, whom he has visited this summer in Copenhagen. From this distinguished musician, upon the production of his Requiem mass, Mr. Simon received the following letter:

MY DEAR MR. SIMON—The beautiful, refined and dignified rendition of my Requiem in those memorable days was due to you, and solely to you. Your enthusiasm for the work, your never tiring efforts to rehearse, and rehearse well, the chorus, your personal magnetism in directing it, your love for music, all combined to

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make its first performance a grand and brilliant success. I thank you from my heart for the force and power you have given to accomplish this, and hope and trust that many years may be spared you to use your great gifts and talents for the sake of true art.

Very sincerely yours, ASGER HAMERIK.

Mr. Simon's studies were made in London, Paris and Milan. In the former city he lived with the eminent teacher Emil Behnke, and took with him a special course in laryngoscopic work.

Since living in Washington he has had among his singing pupils the children of President Roosevelt, the daughter of the British Ambassador, the daughter of Assistant Secretary of War Oliver, the daughter of Senator Wetmore, and a large following of pupils in diplomatic and social life.

Among his professional pupils are many who fill prominent choir positions in the Washington churches. John Duffy, one of the best baritones Washington has ever produced, claims Mr. Simon as his only teacher. This singer is now with the Schumann-Heink Opera Company.

Mr. Simon is director of the fashionable Polhymnia Chorus, which meets weekly from Christmas to Easter in the ballroom of Mrs. Herbert Wadsworth's home. The membership of this unique club is composed of fifty of the ultra fashionable society in Washington, headed by Miss Durand, daughter of the British Ambassador, and Countess Cassini, of the Russian Embassy. The work of this chorus is on strictly serious and classic lines, and the yearly musicales for invited guests are one of the features of the social season.

Mr. Simon was the first director of the Motet Club, the concerts of which are well remembered in Washington. He has recently organized a male chorus club of twenty of the prominent singers of the city. He is specially interested in the training of children's voices, and directs a large class, which has for its immediate patronesses Mrs. Fairfax Harrison and Mrs. John Reyburn. At the Hearst Kindergarten and Training School he is lecturer on music and methods to a large class of teachers. Mr. Simon's studio is at 1720 P street, N. W.

A Clever Singer.

[WASHINGTON CORRESPONDENCE.]

NEW and most welcome addition to the vocal music field of Washington, D. C., comes in the person of Miss Brown, who, besides many other attractive qualities, possesses a remarkable and veritable contralto voice. This in itself is a rara avis, and seemingly unusually so in Washington. While being a true contralto, however, Miss Brown's voice is valuable in that it goes easily and musically to A. Beginning at low E, this gives a range of great power and usefulness.

Miss Brown enters now upon a professional career as concert and oratorio singer. For this she is well equipped. She has a fine repertory, consisting of oratorio and operatic arias, English, French and German songs, all up to date, and the latter after careful courses in language pronunciation. The Yersin phonic system, for example, in which the wise young lady thoroughly believes. Sight reading, too. Although naturally gifted in this line, Miss Brown did not stop until she had brought this necessary feature of musical usefulness to a high degree of fluency. She is endowed with a remarkable memory, well stocked and made sure and reliable by steady training. She is likewise a musician, playing piano well, and is a persevering student.

Miss Brown "comes honestly" by her musical talents and character, her father being noted for his gifts and

sincere passion for music, even while pursuing a career as "official reporter of debates for the House of Representatives" during the past forty years. At his death, a few months ago, the name of David Wolfe Brown was in the press of the entire country.

Mr. Wolfe was an ardent music lover, a "student of the violin," as he styled himself, and a connoisseur collector of that precious instrument. In this collection at the home now are Stradivarius, Guarnerius, Amati and other Italian masterpieces, and a Tourt bow for which \$150 was paid. One thousand dollars has been refused for the Stradivarius. The amount of money put into this collection by a modest Washington gentleman may indicate the intensity of his love for harmony and the reaching out of his soul toward the best music. It also indicates the feeling which prompted him to give his gifted little daughter the best that could be found to advance her musical growth. After preparatory study with Mrs. Ratcliffe Caperton in Philadelphia, Miss Brown went to New York, where a steady, serious and thorough course was taken under Francis Fischer Powers. A coaching course with Oscar Saenger followed, when Miss Brown went to Boston. Here she studied with the eminent voice trainer, Etta Edwards, from whom she received hearty encouragement as to her career.

This young singer is to be heard here in recital work with orchestra later on in the season. Several new and interesting features will make of this a most attractive debut. Miss Liebermann is at present giving her some special coaching lessons, which she knows so well how to impart.

Miss Brown has sung a few times in Washington under most propitious circumstances, and has shown herself to be fully prepared to fill engagements. Anyone desirous of engaging this fresh young contralto voice for solo or ensemble work, address Miss Brown at 1924 Baltimore street, N. W., Washington, D. C.

German Conservatory Faculty Concert.

THE feature of the concert by the teachers of the German Conservatory of Music was the piano playing of August Fraemcke. There are few such pianists in New York. The applause after the "Hungarian Fantasia," with Mr. Schreier at the second piano, was tremendous, forcing him to repeat a portion. Ida Klein sang brilliantly an aria from "Tannhäuser," and Mr. Bromberg sang the "Evening Star" aria with much success. The Griensauers played with effect Popper's rhapsodie, and Mr. von Dameck showed beautiful tone and classic conception of Mendelssohn's violin concerto. Marie Maurer has a good contralto voice, and displayed it well. Mr. Spencer's two movements from a manuscript sonata have grace and lyric prettiness to recommend them; he played in musical fashion. A string quartet, consisting of Messrs. Von Dameck, E. Thiele, Prosper Lugin and Karl Griensauer, showed a good ensemble, playing twice to attentive listeners. Dr. S. N. Penfield played an opening organ solo by Mendelssohn. The hall was thronged, and the program, so carefully made up, was greatly enjoyed. The next concert takes place Tuesday evening, November 29, in the College Hall, 128 East Fifty-eighth street.

Selina Auerbach's New Studio.

SELINA AUERBACH has opened a new studio at 30 West Twenty-first street. She will give piano lessons and teach Spanish and Italian and "coach" in Italian repertory.

Mrs. Witherspoon as a Teacher.

MRS. HERBERT WITHERSPOON, the well known teacher and wife of the prominent basso, is busily occupied with a large and promising class, and Saturday last at their studio in Carnegie Hall Mr. and Mrs. Witherspoon gave, for their pupils alone, an afternoon of music, when Mr. Witherspoon sang his new recital program, which he will give first in public at St. Paul, Minn., November 15. Mrs. Witherspoon is a pupil of Madame de la Grange, having studied with that great artist for several years. She studied also with Debulle and some of the modern French composers, such as Massenet, Benberg, Thomé, and Reyer, the composer of "Sigurd," coached her in their operas and songs. Before going abroad she studied with Gottschalk and Agramonte. Coupled with a real talent for teaching is a personal charm which makes Mrs. Witherspoon a favorite with her pupils. She believes, like her husband, in the natural, simple methods of singing; she knows what results she wants and she knows how to obtain them. A fine musician, an accomplished linguist, she numbers among her friends many of the great musicians of the world, while during her seven years' sojourn in Europe she acquired that breadth of musical and mental culture only to be gained by knowing and hearing the best.

Mr. Witherspoon leaves for the West Thursday, November 10, singing November 11 and 12 in Pittsburg with the Pittsburg Orchestra, and from there making a rapid tour as far West as Denver. He returns East to Boston for George W. Chadwick's concert November 21; sings in New Rochelle for the Philharmonic Society November 22, and after a few days' rest is off again for concerts in the East, South and West.

Da Motta's London Notices.

HERE are some more Da Motta London notices:

Some of the notable achievements of the week were concerned with Liszt. Those who heard Busoni on Thursday and Da Motta on Friday were able to get a better idea of Liszt as a composer than a long course of Hungarian rhapsodies or transcriptions (we seldom hear anything else) can give. If we had many such performances as those of Busoni and Senhor da Motta public opinion would soon change. Both players played Liszt as if the technical difficulties did not exist, and as if the music were worth interpreting for its own sake, and surprised not a few of their hearers in consequence.—World, February 28, 1903.

The versatility of the Portuguese pianist, José Vianna do Motta, is truly remarkable. At his four historical recitals he has shown himself to be equally conversant with the masters of the seventeenth and nineteenth centuries. It is, in fact, difficult to tell from his manner of playing for what school he has a preference. Perhaps the most characteristic traits of Da Motta's playing are extreme delicacy and clearness in soft passages. By this we do not mean that he is at all lacking in power and largeness of insight.

On the 18th inst., at the second of the historical recitals which the Portuguese pianist, Da Motta, is giving at Bechstein Hall, the whole afternoon was devoted to Beethoven, the pianist essaying the formidable task of playing four sonatas. The performer may be warmly congratulated on his masterly execution and the manner in which he brought out the points of interest, particularly in the last two sonatas, which require such intelligent interpretation.—Court Circular, February 28, 1903.

Marguerite Hall in Demand.

MARGUERITE HALL sings with the new "Shakespearean Song Cycle," with Bispham, at Carnegie Hall, November 17; in "Elijah" at Montreal, November 18 and 19; Boston, November 28; New York, November 30 (with Bispham); at the Majestic Theatre, November 27, and in the Washington Christmas performance of "The Messiah." Her mornings are devoted to teaching, in which she has much success.

Miss E. Kellingsworth Brown,

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Musical People.

Sellinsgrove, Pa.—The first recital in the artists' course at the Susquehanna University Conservatory of Music, Sellinsgrove, Pa., for the season 1904-5, was given recently by Corinne Rider-Kelsey, soprano, of New York. Minnie Idella Starr, of the conservatory faculty, was the accompanist. Mrs. Kelsey's voice is one of rare quality and her singing thoroughly artistic. The growth of the Susquehanna University Conservatory of Music has made it necessary to add two instructors to the teaching force. They are Richard B. Metherell, violin, and Bertha M. A. Meiser, piano.

Olivet, Mich.—Eric de Lamater gave an organ recital at the Congregational church, not long ago, under the auspices of the Olivet Conservatory of Music. The assisting singers were Estella Hall Reade and Adna Tenney Smith. Mr. de Lamater performed Widor's symphony in G minor, a pastorella from De la Tombelle, a number by Bach and the scherzo from Guilmant's D minor sonata.

Park Ridge, N. J.—Richard Weiersbach sang a number of appropriate selections at the silver wedding anniversary of his parents, Mr. and Mrs. J. W. Weiersbach, at the family residence recently.

Dubuque, Ia.—The following assisted at a piano recital given by the advanced pupils of the Dubuque Academy of Music: Maude Marshall, soprano, and Lilian Mueller, pianist.

Toledo, Ohio.—William E. Duckwitz, Mrs. M. B. Worley and Dorothy Miller were participants in an informal musicale given by Mrs. A. A. Stilson at her home on West Delaware avenue recently.

Elgin, Ill.—An organ recital was given recently by Ruth Gifford Preston, assisted by Dr. Robert Alfred Adkins.

Atlanta, Ga.—Miss Furlow Anderson's piano pupils were recently heard in a recital at Mrs. Lowry's, 200 Jackson street.

Canton, Ohio.—At the dedication of the new auditorium the Festival Chorus of 300 singers took part. The soloists were Mrs. George H. Clark, Sarah Lavin and Caroline Harter. Mrs. Charles Bolus Loichot accompanied Miss Lavin, and C. E. McAfee played accompaniments for Mrs. Clark and Miss Harter.

Janesville, Wis.—A number of the pupils of Mrs. Clarence L. Clark gave a piano recital recently at the home of Harriet Jeffris, 206 South Jackson street, assisted by Bessie Buch in vocal numbers.

Hartford, Conn.—Ralph L. Baldwin is music director and organist of the Fourth Church.

Sioux Falls, S. Dak.—A recital was given recently by Frances Calvert Thompson, Edna Joy Hamilton, Madeline Mosher and William Bernard Thompson, of the Sioux Falls School of Music.

Sioux Falls.—The All Saints annual recital was given recently, introducing Walter Jones, pianist and teacher, of New York. It was a decided success.

Wichita, Kan.—Three concert recitals from the works of Viotti, Rode and Kreutzer are to be given at the Sickner Conservatory of Music by Robt. H. Just, violinist, Laura Sickner accompanist.

Portland, Ore.—L. H. Hurlburt-Edwards is director of the Oregon Conservatory of Music.

Niagara Falls, N. Y.—C. P. Graves entertained a number of friends at a musicale given at his residence, No. 239 Eleventh street recently. R. Nathaniel Dett, pianist, and Dr. Ragone, violinist, participated in the program.

Joliet, Ill.—A piano recital was recently given under the auspices of Mabel Hungerford, assisted by Marie Staehle and Bessie Morton, of Chicago. Miss Hungerford and Miss Staehle are pupils of Mrs. J. Clarence Davison.

Columbia, Pa.—Amy Oberlin was organist at a recent musical given in Trinity Church.

Wellsville, N. Y.—The Wellsville Conservatory of Music is under the direction of Anna Beechlin Robertson. The faculty is Mr. Goldberg, of Buffalo; Henry

Vincent, of Erie, Pa.; Mrs. M. J. Waring, Mrs. Robertson, and Mrs. Frank Loomis, of Troy, Pa.

Myerstown, Pa.—The pupils of Tillie J. Painter gave a musicale recently at her home on South Cherry street.

Painesville, Ohio.—Lake Erie College announces the engagement of Alexandre Guilmant, of Paris, for an organ recital, Tuesday, November 8.

Muscatine, Ia.—A number of pupils who have been taking music lessons of Mrs. S. P. Lorenzen gave a recital at the teacher's home, 1002 Iowa avenue, some time ago.

Bangor, Me.—October 28 Mrs. Brooks and her pupils gave the first of two public recitals given each year.

Akron, Ohio.—Mrs. Frank A. Sieberling assisted Mrs. Revillo at a concert recently.

Columbia, Mo.—A song recital was given recently by C. Rawson Wade, assisted by Mabel Hale, at Stephens College Auditorium.

Mansfield, Pa.—At a faculty concert given at the Conservatory of Music the following took part: Mr. and Mrs. Hamlin E. Cogswell, Beatrice C. Throop, Anna Laura Johnson, Evelyn Beardsley and A. Elizabeth Suplee. This school has over 150 pupils, maintains an orchestra of thirty pieces and a military band, a choral society of seventy-five and other students' clubs. Mr. Cogswell was for several years supervisor of music in the public schools of Syracuse, N. Y.

Louisville, Ky.—Lillie Logan Kean gave a song recital at the Wessinger-Gaulbert recently.

Indianapolis, Ind.—Helen Herbert Thorner, soprano, and Jeannette Orloff, violinist, gave a recital at the German House not long ago.

Logansport, Ind.—The Allegro Music Class has given its second recital for this year at the home of Mrs. Strong, 329 Wheatland avenue.

Bay Shore, N. Y.—A musicale was given in East Islip recently, in honor of Minnie Schenck and her Bay Shore pupils, by some of her Islip and East Islip pupils, assisted by George Cahill and Bertha Weed, of Bay Shore.

Springfield, Mass.—Mrs. Von Mitzlaff-Mielliez gave a musicale not long ago, assisted by Mary L. Regal, pianist, and Emil Karl Janser, violinist.

Peoria, Ill.—Miss Gillett's annual recitals were given in Holmes & Ashbaugh Hall.

Philadelphia Orchestra Soloists.

THE soloists engaged for appearances with the Philadelphia Orchestra are announced in the following order: Bloomfield Zeisler.....First Concert
David Bispham.....Second Concert
Eugene Ysaye.....Third Concert
Vladimir de Pachmann.....Fourth Concert
Lillian Blauvelt.....Fifth Concert
Josef Hofmann.....Sixth Concert
Svedofski (concertmaster of the orchestra).....Seventh Concert
Mihl-Hardy.....Eighth Concert
Eugen d'Albert.....Ninth Concert
Alfred Saal (first cellist of orchestra).....Tenth Concert
Fritz Kreisler.....Eleventh Concert
C. von Sternberg.....Twelfth Concert
.....Thirteenth Concert
Alwin Schroeder.....Fourteenth Concert
Rudolf Friml.....Fifteenth Concert

Other concert engagements are to be announced later. Felix Weingartner will conduct in one of the February concerts.

Kingsley "Parsifal" Lecture.

BRUCE GORDON KINGSLEY, the well known organist, gave his recital on "Parsifal" at Carnegie Lyceum, Friday evening of last week, assisted by Bianca Holley, soprano; George C. Carrie, tenor, and Homer Moore, baritone.

Mr. Kingsley displayed some beautiful pictures on the canvas and performed at the piano the principal themes. A fair sized audience was present. The lecture was under the management of Helen Kearney Vreeland, who is managing Mr. Kingsley.

Musical Clubs.

Battle Creek, Mich.—The Amateur Musical Club has a membership of 175. They have given one May festival and will give "The Messiah" at Christmas and another festival next May. L. B. Anderson is the corresponding secretary.

Malone, N. Y.—At a meeting of the executive committee of the Malone Chorus Club, held recently, it was decided to have a song recital by Hugh Williams early in December.

Topeka, Kan.—The work of the Choral Society during the coming year will be altogether in connection with the Pipe Organ Association, which was formed to secure for that city one of the largest and best pipe organs in the country. The organ is to be dedicated December 15 and in order to secure funds to pay for the instrument ten or more concerts will be given, that of November 4 being by the Campanari Concert Company. It is expected that this will be the greatest musical season ever seen in any Kansas town. The officers are: J. W. Going, president; Frank S. Crane, acting secretary; George H. Whitcomb, vice president. Executive committee—George H. Foster, Frank S. Crane, David Bowie. Directors—J. W. Going, George H. Whitcomb, Frank S. Crane, Edward Wilder, David Bowie, Frank H. Foster, Mrs. George W. Parkhurst, Mrs. A. H. Horton, Mrs. Eli G. Foster, Ellen Parkhurst, George M. Noble, Albert T. Reid, Norman Plass, Frank P. MacLennan, J. B. Betts, P. J. Monaghan, Louis Heck, Joseph Griely. Official organist—Prof. George B. Penny.

Bangor, Me.—The Schumann Club gave the opening recital of the season in the vestry of the First Congregational Church recently. A miscellaneous program was given by the members of Section A, under the direction of Mrs. H. L. Jewell and Gertrude Bennett, Mrs. Percy Warren, historian.

Davenport, Ia.—A meeting held by the Music Students' Club was devoted to "French Music," the program being given by Miss Ryan and Mrs. Gregg. Their programs for the last two years have been given by two or three members, the recitals being so arranged that each member appears but twice a year in their own programs and once in the miscellaneous one. The programs are arranged for one pianist and one vocalist.

Matteawan, N. Y.—The officers of the Choral Society are: Henry Johnston, Jr., president; Mrs. Sherwood Phillips, secretary and treasurer; Walter O. Wilkinson, director.

York, Pa.—Mary Taylor Haines, the York Oratorio Society's accompanist, is a graduate of the Conservatory of Music of Berlin, Germany.

Bookings for Edward Strong.

ENGAGEMENTS booked for the tenor Edward Strong include Aurora, Ill., "Swan and the Skylark" and "Jubilee Cantata," December 6; Northfield, Minn., December 13; Sioux Falls, S. D., December 15 and 16, in "The Messiah" and "The Creation," and Troy, N. Y., December 21, "The Messiah." After the Watertown Festival, in April, the Standard said:

Edward Strong sang the "Prize Song" from "Die Meistersinger," and made an instant success at this his initial appearance before a Watertown audience. Mr. Strong has a magnificent voice of wide scope, soft yet stern, of apparently unlimited volume and ever under perfect control.

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HANS SCHROEDER'S SUCCESS.

NE of the most admired of the baritone singers now before the public is Hans Schroeder, who recently won so unequivocal a success in his recital in Mendelssohn Hall. This was his first New York appearance, and his singing proved a delightful surprise to the large audience, notwithstanding the high reputation which preceded him. In this article are reproduced some of the reviews which were published in the New York daily newspapers.

Schroeder's first public appearance in America was in a recital in Milwaukee the last week in October, after which he hurried to New York for his recital here. He is to sing with the Liederkreis Society November 13, and immediately thereafter will leave New York for Milwaukee, where he will sing in Fierling's oratorio, "Alarich," which is to be given by the Milwaukee Music Verein. November 27 he will give a recital in Chicago. He will give a recital in Boston December 1. Then he will return to New York for several recitals. In one of these he will introduce a series of new songs by Scheinflug, a young Bremen composer of great talent, who rapidly is coming to the front. In connection with the Boston Symphony Orchestra, under the baton of Edward Colonne, Schroeder will sing in the "Damnation of Faust." From that time to the end of the season he will be busy in recital work and oratorio. He purposes to remain in the United States until the second week in March, when he will return to Germany to fill engagements in Berlin, Bremen, Hamburg, Düsseldorf, Cologne, Darmstadt and other cities.

Schroeder is a native of Karlsruhe. When a mere boy he disclosed a talent for music, and began to study the violin before he was seven years of age. Three years later he appeared as a soloist in a concert, and made a good impression, and entered the Grand Ducal Conservatory of Karlsruhe, and pursued his studies there until he was twenty years of age, meanwhile playing at a number of concerts throughout Germany. His parents, however, did not intend that he should become a professional musician, and he took up the study of architecture, which he pursued for three years. But his heart was not in his work, and he decided to become a professional singer. He went to Frankfurt and studied with Julius Stockhausen and Edward Bellwidt, the distinguished voice builders. He remained in Frankfurt for four years, when he accepted a position at the Grand Opera House in that city. After this he had a brilliant career in grand opera, singing in "Trovatore," "Faust," "Mignon," "Tannhäuser" and "Figaro."

Schroeder has sung with unqualified success in Berlin, Cologne, Leipsic, Frankfurt, Munich, Hamburg, Hanover, Karlsruhe (with Mottl), Amsterdam, Utrecht, &c.

Below are the New York press notices:

Hans Schroeder is a German baritone, who comes to this country without impressive preliminary announcement. At his song recital, given yesterday afternoon in Mendelssohn Hall, he showed that he was a singer of songs singularly endowed with some of the subtlest and most charming qualifications in that art. In his interpretations of songs Mr. Schroeder gives rare pleasure, through his fine phrasing and enunciation, and especially through the wide range of characterization he is able to impart to his performance, the poetic insight he has into the deeper meaning of the music he sings, and his skill in presenting that meaning. His singing has style and finish, and he will be welcomed as a valuable addition to the list of singers, never too large, of real powers of interpretation.

Whether he is engaged with the simplicity of Erk's "Das Mühlenrad," in the folksong character, or the pranks that Beethoven's humor played in "Der Kuss," or the tenderness and poetic grace of the songs he selected from Schumann's "Dichterliebe," he finds and keeps the right strain. Of the four songs by Strauss on his program two were of the less familiar—"Schnuscht" and "Ach, wer mir, unglücklichem Mann," and in the former he reached a certain spiritual desolation; in the latter the curious, naive, half ruefulness, half mirthfulness that Strauss has found such apt expression for in his music. Praise is also due to his singing of the other Strauss songs, to two of Wolf's, of which the first, "Und willst du deinen Liebsten sterben sehen?" has a strain of delicate poetry, and the second, "Der Gärtner," much archness and grace, and, finally, of Brahms' superb "Botschaft."—Times.

In a song recital given yesterday afternoon in Mendelssohn Hall by Hans Schroeder, a German baritone, there was introduced to the American concert stage a singer who will prove an interesting acquisition to the present musical season. The matter of the program and his manner of its interpretation both bespoke a singer

of serious purpose and considerable attainments. His voice proved big, pleasing in quality, capable of wide modulation and admirably schooled. He presented with breadth and dignity the difficult recitation "Tod Jesu," from Graun's "Passion," following this with an aria, "O God Have Mercy"—in English—from Mendelssohn's "St. Paul." One of his most telling numbers was a charming and rather unfamiliar song by Erk, "Das Mühlenrad," which, with Beethoven's blithe fragment, "Der Kuss," put the audience in high good humor. Mr. Schroeder invited not unfavorable comparisons by singing five of the "Dichterliebe" songs of Schumann, which Mr. Bispham gave on Monday. Added to these was a "grand scene" from Marschner's antiquated "Vampyr" and two groups of songs by Richard Strauss and Hugo Wolf.—Herald.

Hans Schroeder, a German baritone, who made his first appearance in New York yesterday afternoon, came to this country unheralded by the usual "fanfare" of the press agent. Little was known of him save that he had studied, like Van Rooy, under Stockhausen, and had devoted himself to the interpretation of the German "lied." But Mr. Schroeder required no artificial boosting; that was made clear yesterday in Mendelssohn Hall. It was evident soon after the concert had begun that here was an artist



HANS SCHROEDER.

in the true sense—a man who, though not endowed with remarkable vocal powers, had intelligence, musical insight, refinement of feeling and depth to an unusual degree. It was an afternoon of rare enjoyment which Mr. Schroeder, aided by the admirable accompaniments of Isidore Luckstone, offered to his audience. One does miss in Mr. Schroeder a robust and manly quality which would have made his singing of Schumann's "Ich Grolle Nicht" far more effective than it was. Also he seems to lack the amount of passion and fire necessary to bring a song like Strauss' "Cecile" to full eloquence. But he has dramatic force, as his singing of the grand scene from Marschner's "Der Vampyr" showed. He has humor, as revealed delightfully in Beethoven's "Der Kuss" and Strauss' "Ach, wer mir unglücklichem Mann," and as for the intimate personal tone of appealing tenderness, which so many German songs require, and which too often is replaced by sheer sentimentality, Mr. Schroeder has mastered it as have few male singers heard here in recent years. Schumann's "Im wunderschönen Monat Mai," "Aus Meinen Thränen Sprissen," "Die Rose, die Lilie" and "Wen ich in Deine Augen seh" were given with great charm, but Mr. Schroeder appeared to be even more successful with Strauss and Wolf. His interpretation of Strauss' beautiful "Schnuscht," in particular, could hardly have been improved upon. "Traum durch die Dämmerung," too, was worthy of high praise, and Hugo Wolf's "Und willst du Deinen Liebsten sterben sehen?" and "Der Gärtner" called forth unstinted admiration.—Press.

Hans Schroeder, a baritone, gave a recital of songs and other musical things at Mendelssohn Hall yesterday afternoon. He came as a stranger, with but little heralding, and was therefore heard by a professional audience, like most foreigners and strangers. Now that he has given an exhibition of his abilities it is safe to say he will not be accounted a stranger to those who heard him. A quick intimacy springs up between the capable singer of artistic songs and the people who love this refined form of art and appreciate refined interpretations of it. Mr. Schroeder gave a refined and eloquent reading to the songs in his list, which had been arranged to exhibit a wide range of powers. * * * He demonstrated a fine command of the oratorio style in a dramatically conceived recitative from the old oratorio "The Death of Jesus," which used to entrance Boston two generations ago, and the aria "O God, Have Mercy," from Mendelssohn's "St. Paul," and then entered the field in which he is most admirable, in a German folksong, Beethoven's arietta "Der Kuss," and five songs from Schumann's "Dichterliebe" (which had been heard only twenty-four hours before in the same room from Mr. Bispham). * * * He was delightfully convincing in all of the songs and brought out the humor of Beethoven's arietta so exquisitely that a spontaneous outbreak of applause threatened to spoil its delicious close for a moment.

At the last he sang songs by Richard Strauss, among them "Ach, weh mir unglückhaften Mann"; two songs by Hugo Wolf, "Und willst du deinen Liebsten sterben sehen?" and the dainty "Der Gärtner," and Brahms' "Botschaft." Mr. Schroeder's voice is a light baritone, of agreeable timbre. By itself, under ordinary circumstances, it would not command attention, but back of it there is beautiful artistic sense, poetic feeling and fine intelligence. His mission in New York will not be ended by a single recital.—Tribune, November 2.

Hans Schroeder, a young German baritone, who recently came across the Western ocean, gave his first song recital yesterday afternoon at Mendelssohn Hall. He made a decidedly agreeable impression and his future recitals will doubtless receive public attention. * * * He sings with a delightfully just intonation and his enunciation of text is a source of constant delight to those who do not wish to listen to a voice as if it were merely a flute or a violin. Mr. Schroeder proved to be quite as much at home in English as in German.

Furthermore he has taste and intelligence. He does not sing without thinking, and his interpretations yesterday were those of a man of artistic nature and cultivated methods. He showed skill in the management of his head tones and musicianship in his phrasing. In short, Mr. Schroeder is a pleasant addition to the list of singers known to this public.

He made the error of placing on his program some songs not suited to his voice. The desire to give variety to a recital is natural and commendable, and so is the wish to exhibit to an audience a command of different styles. In the "Traum durch die Dämmerung" Mr. Schroeder was admirable. His finished style, his fine phrasing and his intelligent accentuation made his delivery of the song a lovely one. The same comment might well be made upon his treatment of Erk's "Das Mühlenrad" and two of the five "Dichterliebe" songs on his list.

With "Ich grolle nicht" he again fell below the requisite level of warmth. His singing of Beethoven's "Der Kuss" was delicious. It had the full measure of the archness, the gaiety, the whimsical humor of the song.

His delivery of "O God, Have Mercy," from Mendelssohn's "St. Paul," was excellent in style. It was a capital piece of oratorio work and suggested the possibility that in this field Mr. Schroeder might find some room for himself in this country.

Mrs. Alves' Successful Pupils.

SINCE the musical season was opened a number of Mrs. Carl Alves' pupils filled good engagements, and several entered new positions in church choirs. Corinne Welsh, a fine contralto from the Alves studio, sang Sunday night of this week at the Majestic Theatre.

Antoinette Fuller Cox and Mary C. Hubbell, both Alves pupils, sang for the Ladies' Musical Club at Plainfield, N. J., Monday of last week.

Genevieve Finlay, who made so marked a success in "The Cingalee" at Daly's, is also one of Mrs. Alves' pupils. Isabel Bouton, who will have a busy season, is another.

Cornelia Marvin, solo contralto at the Church of the Divine Paternity, is still another Alves pupil who is making progress. Miss Marvin has a beautiful voice.

Emeline Klenen has just been engaged as contralto at the Union Methodist Episcopal Church, and Katie Wupper as contralto at the Church of the Good Shepherd. Both are Alves pupils.

These singers illustrate the excellence of the method taught by Mrs. Alves and reflect credit upon her ability.

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PHILADELPHIA.

PHILADELPHIA, Pa., November 8, 1904.

THE Philadelphia Orchestra will again be heard on Friday afternoon and Saturday evening of this week, presenting the following program: The Italian symphony of Mendelssohn, the unfinished B minor of Schubert, and the forceful Vorspiel from Wagner's "Meistersinger." David Bispham will present, for the first time in Philadelphia, Ernst von Wildenbruch's strange poem, "Das Hexenlied," which the author modified to meet the demands for a musical setting by his friend Max Schillings.

The Chaminade Club has just issued their prospectus for the coming season. The three public concerts will comprise a work not yet heard in Philadelphia, Ethelbert Nevin's "The Quest," a new song cycle by Orlando Morgan, entitled "In Fairyland," and an orchestra concert concluding with Max Schillings' "Das Hexenlied," its second hearing here.

Two services of much musical interest are to be given here during the present month at the Church of the Holy Trinity. On November 16 Sir W. S. Bennett's oratorio "The Woman of Samaria" will be sung by the full choir, under the direction of Ralph Kinder. The solo work will be sung by Miss Bump, Miss Fultz, Mr. Pagdin and Mr. Jackson. At the second service, on November 30, Edwin H. Lemare, the English organist and composer, will give an organ recital.

The Mendelssohn Club has issued its prospectus for this, its thirtieth season. As usual, three concerts will be given at the Academy of Music on the evenings of December 15, March 1 and May 4. The soloist for the first concert will be Etta de Montjau, a noted European soprano; for the second concert the noted baritone of the Metropolitan Opera Company, Giuseppe Campanari, and for the last concert Marie Nichols, a violin soloist of remarkable ability.

A musicale under the direction of Helen Pulaski will be given on Thursday evening of this week. Susanna E. Dercum, contralto; Dorothy Johnstone, harpist; Helen Pulaski, pianist; Henry Hoty, basso, and Bertram Austin, 'cellist, will participate in the program.

The six hundred and fourth concert of the Philadelphia Musical Academy will be given by the professors on Wednesday evening of this week at Musical Fund Hall. The following instructors will take part: Paul Meyer, Hendrick Ezerman, Carl Samans, Wassili Leps, Camille W. Zeckwer and Richard Zeckwer.

S. Coleridge-Taylor, Great Britain's most noted colored composer, will give a recital of his own compositions at Witherspoon Hall early next month for the benefit of the building fund of the Douglas Memorial Hospital.

Mrs. Ratcliffe Caperton, of this city and New York, gave the first of a series of recitals at Ogontz School on Wednesday evening last. Mrs. Caperton was assisted by Eloise Holden, of Syracuse; Doris Fuller, of Brooklyn; Anna Wight, of Baltimore, and Helen Davis, of Pittsburg.

The monthly meeting of the Philadelphia Music Teachers' Association was held last Wednesday evening at Heppes. Several speeches were delivered and musical numbers were given by Elizabeth Morrison, Gertrude Reed Wallem and F. Nevin Wiest.

The Fellowship Club of West Philadelphia has resumed its rehearsals for the coming season. Two concerts will be given at the end of the season.

Philip F. Loney, well known in musical circles, will give a musicale and reception at St. James' Hall, West Philadelphia, on Wednesday evening, November 30. Mr. Loney has arranged an attractive program. Vocal selections will be rendered by Jeannette McIntyre, Florence Lewis and others.

A new string quartet in the musical world of Philadelphia has recently been organized. The personnel is Frederick E. Hahn, first violin; Hedda van der Beemt, second violin; Johan Grolle, viola; Hendrick Ezermann, 'cello.

Mr. Hahn was for several years a member (first violinist) of the famous Boston Symphony Orchestra. Van der Beemt and Grolle are both first violinists of the Philadelphia Symphony Orchestra, and Mr. Ezermann was one of the prominent 'cellists of the Philadelphia Orchestra until recently. The quartet will make several appearances during the winter, one of which will be a public concert at Griffith Hall.

The Beta Chapter, Sinfonia, which is located at the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, of which Gilbert R. Combs is director, gave a reception to the Alpha Sigma and dormitory students Wednesday evening, November 2. A musical program was given in the concert hall, after which there was a dance in the Alpha Sigma Sorority Room.

The Gullmant Concerts.

GUILMANT will be greeted by a large and representative audience at his first recital in the First Presbyterian Church next Tuesday evening, November 15. The program is extremely interesting, and in addition Mr. Carl has arranged for him to give one of his famous improvisations, of which he is the greatest living exponent. The art of improvisation was studied by Mr. Guilmant for twenty years, and with his thorough grasp of the subject his improvisations during the present American tournee have created a furore throughout the long engagement in St. Louis, and now on the tour which is nearing a close. The Cincinnati Enquirer of recent issue said:

"A thousand seats sold at the box office, with a jam of people obstructing the entrance doors and necessitating the opening of the recital fully half an hour late, was, in brief, the story that told of the extraordinary esteem and enthusiasm with which Cincinnati patrons regard Guilmant, the grand old man of the organ at the present day. When at last Music Hall was filled with a festival audience in size and quality, and quiet reigned within its walls, the demonstration with which the famous French organist was received was equivalent to an ovation. This enthusiasm, repeated after each number and insisting upon any number of recalls, was only equaled by the intense devotion, absolute stillness and absorbed interest of the thousands of listeners who sat as if entranced by the magic spell of the musician and composer. It was an evidence of public appreciation of the great Music Hall organ, as played by the master hand of a consummate artist, and beneath it all lay more conviction of the genuine musical taste of the people than a great festival would have furnished."

Mr. Guilmant's program next Tuesday evening will be an international one, and for the first time in the history of the "Old First" Church an admission fee will be charged.

Frederic Martin in Troy.

FREDERIC MARTIN, the basso, sang November 1 an entire recital at a faculty concert of the Troy (N. Y.) Conservatory of Music. His program was made up of seventeen songs by German, French, Italian and English composers. The Record of that city referred as follows to Mr. Martin:

Mr. Martin is an artist and his program was interesting in more ways than one. In the first place his voice is an organ of more than usual compass and volume, and in the second place he sings with real artistic finish. Besides this he seems to have a complete realization that song singing demands some evidence of temperament and sympathy together with voice, and that voice alone is not the only requisite.

Fine tone coloring and delicate tints are not usually looked for from a basso, yet Mr. Martin proved that a man with his quality of voice has just as many possibilities as the possessor of a voice in the other registers. Mr. Martin, notwithstanding his big voice, displayed a flexibility that was surprising and that few tenors could surpass. One can scarcely imagine a basso trilling, but this was just one of the many things Mr. Martin showed could be done with a voice.

Some of his tones were immense, yet he offered some that were small but beautifully rounded out. It would be inconsistent to try and point out or name the group of songs which gave the most satisfaction, as they were all the work of a singer of brains and knowledge. The Italian group convinced the audience of his mental breadth, the German of his temperament, the French of his brilliancy, and the English of his mastery of tone production.

Eleanor Marx a Good Soprano.

ELEANORE MARX, who sang at the Duss concerts with success, was soloist at a concert at Danbury, Conn., last week, for the Opportunity Club. Local papers speak highly of her success. Madame Marx is one of the soloists for the Hotel Majestic Sunday night concerts.

THE BRONX AND WESTCHESTER.

THE BRONX, November 7, 1904.

THE audience which assembled on Thursday evening to hear the excellent recital program offered under the auspices of the Epworth League of the Willis Avenue Methodist Episcopal Church were surprised by a splendid rendition by Isabella Goodwin, a young pianist, of Baum's concert polonaise, which won for her well merited applause. As an encore Miss Goodwin played a reverie for piano by Atherton. Edna Little-Houck entertained her hearers with a reading of "Lygia" from "Quo Vadis" and other appropriate selections, chief of which was Ella Wheeler Wilcox's poem, "My Ships," with a piano setting—rather, a piano "suggestion." Elfrida Engelberg, soprano; Lulu Briggs, contralto, and Thalie Hagen, violinist, appeared also in the course of the evening's program.

At the Mott Haven Reformed Church, 146th street and Third avenue, on Tuesday, November 1, a musical program of excellence was rendered by Cora Eugenia Guild, soprano; Clara Beach, violinist; Carrie Neidhardt, 'cellist, and Rudolph E. Reuter, pianist; Irene E. Wright, organist, directing.

Since the opening of the season of free evening lectures by the Board of Education several of these have been devoted to music and allied subjects, and among those who have delivered interesting and instructive music lectures in the public school assembly rooms and other halls about the borough are Lillie d'Angelo Bergh, the vocal instructor, and Sarah E. Newman, the pianist, and A. G. Tiers upon "The Technic of Musical Expression."

The new Roman Catholic Church of Our Lady of Mercy at Portchester-on-the-Sound was consecrated by Archbishop Farley on Sunday, and incorporated into the beautiful musical service were an organ prelude by Liszt, and Millard's "Dixit Dominus," Laudate Dominum, "O Salutaris" and "Tantum Ergo."

November 1 marked what should prove an important event in the musical life of eastern Westchester County, when was organized an oratorio society by eighty interested persons. Clarence Reynolds, of White Plains, was chosen for conductor. The first rehearsal was held on Saturday evening and the preparation of Rossini's "Stabat Mater," the first work planned for performance, discussed.

By reason of uncertain health, Mrs. W. H. Todd, who for the last five years has acted as organist of Salem Baptist Church, New Rochelle, has resigned her post. The evening service on Sunday, the 30th, was made the occasion for the presentation to her of a silver loving cup. The choirmaster of the church, Samuel N. Hoag, offered to Mrs. Todd the token of affectionate appreciation of her faithful service.

Incidental to a recital of Shakesperian readings to be given by Marie Wilson at Willard Hall, Mount Vernon, on Thursday evening, November 10, a program of high class music will be rendered by Adelaide Hoffman, soprano; August William Hoffman, pianist, and Ludwig Hoffman, 'cellist.

Barnby, Sullivan, Lynes and Reinecke figured in the program of music prepared for the services on Sunday last at St. John's Episcopal Church, Yonkers.

A departure in the work of the Warburton Avenue Baptist Church, of Yonkers, is the series of gospel hymn services just inaugurated. In the form of soli and quartets the standard gospel hymns are sung by the choir, unaccompanied, with the alternation of anthems and canticles, and the director, W. G. Greene, announces that the series is proving very popular.

HARRY CHAPIN PLUMMER.

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ONE AWARD AND OTHERS.

(From Mr. Blumenberg's "Observations," MUSICAL COURIER EXTRA, October 29.)

EVER since the era of World's Expositions the piano manufacturers have been utilizing them to present their products and to assert their claims, and subsequently to make it known how juries of experts passed upon the instruments. The making of pianos, the exposition of pianos, the awards given to pianos—all these features were the mere stepping stones to the final accomplishment of the one great purpose, viz., the publication of the awards to the world at large; that clinched the act. That was and is the end and aim of all World's Expositions which represent a friendly contest between nations to illustrate through publicity which nation had secured in each case the relatively highest awards, and which nation had made the relatively greatest progress in the interval between the last and the latest Exposition, and piano manufacturers were only following in particular what the World's Fairs and Nations were pursuing in general. These wonderful fairs have enormously stimulated industrial competition through the fact that the preference would be officially announced, and hence become a legitimate basis of publication, not a mere self assertive declaration of a manufacturer's opinion of his own product and its merits.

When the Chicago World's Fair took place in 1893 a large number of Eastern piano manufacturers at the last moment, after having already applied for space and accepted it, refused to participate. I know the whole outside and inside history of that event, having been actively engaged in it as an advocate of participation, but the Eastern houses suddenly held a secret meeting, at which they reached the decision to decline. Their reason rested in the fear that the awards would be manipulated. Very naturally after old Eastern houses had shown that their estimate of American World's Fair authorities was not a very elevated one, they could not expect the world at large to believe them in the valuation they placed upon awards prejudged by them on a mere suspicion. Had they stated directly why they had reached the determination to withdraw something could have been accomplished either in the attempt to restore them or in establishing the status of the subsequent awards. But the insinuation resting on the action of the thirteen declining Eastern piano manufacturers, and the slur included in it, and the shadow it cast upon the piano awards, and the fact that such action could be successful made the Chicago awards useless, and compelled the World's Fair authorities to silence the piano section altogether by giving to all the claimants high honors, changing the form of the phraseology merely without interfering with the essence. It was predicted, and properly so, that the participation of piano manufacturers ended right then and there at the Chicago World's Fair of 1893. But it did not end, and for one reason, which I will go into now.

New houses had arisen after that year, particularly one firm, consisting of men who were not affected by the Chicago Fair of 1893, first, because they then had no product to exhibit, and, secondly, because since that time they had succeeded in making a product of such character that they could not possibly consider any kind of competition as anything but an inducement for them to exhibit; they looked upon a World's Fair as a fair means to compete. They reversed the plan of the thirteen Eastern piano manufacturers of 1893; they concluded that World's Fairs were fair in reality, and this has had the effect of removing the

aspersions cast upon the 1893 World's Fair, anyway so far as pianos are concerned.

I refer to the Baldwin house, which, strong in its conviction that a World's Fair given by a nation with the co-operation of all other civilized nations was not a lair of corruption and that the awards of all World's Fairs would forever be tainted, and particularly the piano awards, if such an aspersion could endure, and that it could not endure could at once be shown by the results obtained at the very next World's Fair to follow the Chicago World's Fair—provided the product to be entered for award and judged for award had that merit which was claimed for it. That was the Baldwin position.

On this basis the house, being prepared to compare its pianos with the greatest old named artistic instruments of the Old and the New World, entered the Exposition at Paris in 1900, the next succeeding that Chicago Exposition of 1893, and secured the highest award possible—the Grand Prix, an award never before granted to a new claimant, and never before awarded at a World's Fair to a first exhibitor, to one who had not previously received recognition at a World's Fair. This at once proved that, had the plan of awards for pianos at Chicago not been irretrievably damaged through the secession of the Eastern thirteen, some definite award system would have brought definite expert results in the shape of definite selection on the basis of merit, as it did happen in Paris. In Paris the great houses of Europe exhibited, and the Baldwin piano was recognized as one of the latest additions to the list of great instruments, and through this very Grand Prix awarded to the Baldwin piano the awards of World's Fairs to pianos were once more restored to their equilibrium. It was the merit of the Baldwin piano placed before the world by the courage and confidence in its product of the Baldwin house that gave to World's Fair awards to pianos the cachet, the standing, the force and the tone or character that had been lost through the system developed at Chicago because of the disruption of the piano section.

After the Grand Prix at Paris in 1900, what was there more to do? The Baldwin piano had received an ideal position, and the ideal is the goal we all look to. But the St. Louis Exposition was to be an American World's Fair. The Baldwin piano went to a European World's Fair as a representative of the artistic American piano; it encouraged piano exposition with that step, and having done that it stimulated the French manufacturers of pianos to come here to exhibit, and this made it impossible to have a piano exhibit at St. Louis without that piano once more in competition which in 1900 had, in a foreign country, received the highest honors from foreign judges. Without the Baldwin piano at the St. Louis Exposition the piano exhibit would have been not only barren but actually illogical. To illustrate to the American people how just the verdict of the Paris Exposition on the Baldwin piano had been the Baldwin piano had to demonstrate not only its merit of 1900, but what the four years since then have accomplished with it, and with these four years of additional experiment and experience there could be no doubt that Paris would be sustained at St. Louis—and so it was, most brilliantly.

The Baldwin pianos again received the highest possible award—the Grand Prize, other universally known as the Grand Prix.

Those who heard and saw these pianos never doubted it. It was inevitable. Tonight one of the latest specimens will be played at Symphony Hall, Boston, at a Boston Symphony concert by the famous Chopin interpreter, Vladimir de Pachmann, who tells me that the Baldwin concert grands he is to play in the music centres of America this year are marvels of scientific and artistic piano building, and that, together with an exquisite tone quality, a marvel of power

and volume, they also possess an unequaled equality of character and evenness of tone nature and a sympathy in touch response which fulfill to the utmost the desires and the wishes and hopes of a pianist's ambition before the public and with himself.

When such artists—artists of the top rank—speak in such manner in a private talk, of which the piano is merely an incidental feature of conversation, it proves to me at least that the piano referred to—the Baldwin—must be placed permanently among those instruments that are to be utilized for conveying, through artistic manipulation, the messages of music to the people, and that is the highest and ultimate function of piano making. The Grand Prix at the St. Louis Exposition is the official declaration of the general opinion on the Baldwin piano of the musical world; the record was declared there, but the artistic and scientific facts had already preceded it. I permit myself to congratulate the makers.

NEW JERSEY'S MUSIC CENTRE.

EAST ORANGE, N. J., November 4, 1904.

THE musical season in this section was opened October 27 at Orange Music Hall by Louise Homer, contralto, and William Harper, basso. Harper is a favorite out here, having been heard and admired many times, but to many in the audience Madame Homer was new. Both singers aroused enthusiasm and all unite in praise, not alone of the quality of voice but also of the dramatic force and fire and artistic delivery of this duo. Mrs. William S. Nelson, a local pianist, was the accompanist, and as usual with her contributed a large share to the perfection of the performance.

An interesting musicale was given by the Men's Club of the Church of St. Andrew, South Orange, at which the following took part: Harry Levy, violin; Edmund H. van Dalm, basso; H. C. Mecklem, harp, and James P. Carr, humorist. Mr. Mecklem is a veteran harpist, whose work is familiar to concertgoers. His son Charles, though a very young man, is a 'cellist who gains in distinction from year to year, and his daughter, Mrs. Hackenburger (Bessie Mecklem), is the well known saxophonist.

S. Barnes Wells, the tenor at Munn Avenue Church, is one of the soloists for Sunday night concerts in New York. Mrs. Wayne Barnard Stowe, the soprano, has returned from a trip to California, and finds herself in better trim for musical achievement. Florence Mulford-Hunt, contralto, has returned from abroad and will be a member of the Metropolitan Opera Company during the coming season.

The Woman's Club, of Orange, introduced a fine musical program at its first meeting, the contributors having been Rose O'Brien, soprano, and Udo Gossweiler, 'cellist. The accompanists were Elsie Gossweiler and Mrs. Albert D. Smith.

Mrs. Milton G. Niblo, 29 North Arlington avenue, entertained the Orange Chapter of the Daughters of the Revolution, at which the music was supplied by Anna Jessen, violin, and Shepherd Garretson, vocalist. Accompanists, Belle Brinkerhoff and Gertrude Cosgrove.

The Haydn Orchestra has begun rehearsals, but the Tuesday Musical Club is dormant, owing to the vacancy of the president's office, Mrs. Hackenburger, newly elected last season, having located in Philadelphia since then.

Musicians have lost a liberal patron in the death of Archer Brown, who was prematurely cut off from a career of usefulness. It is rare for a man engaged in strictly financial pursuits to take a sincere and active interest in music, but in Mr. Brown these elements were combined and he leaves a host of sorrowing friends behind him.

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CHICAGO, November 7, 1904.



THEODORE THOMAS and his splendid band of musicians were welcomed Friday afternoon at the first concert of the fourteenth season by an audience that completely filled the first floor and the balcony of the Auditorium. As was predicted by THE MUSICAL COURIER some weeks ago the interest in the Chicago Orchestra concerts has been greatly increased by the building of the new hall. Almost all those present at Friday's and Saturday's concerts were holders of season tickets. It would seem, therefore, that the financial success of the orchestra is at last assured, and that the deficit which has so long burdened the Orchestral Association at the end of each season is a thing of the past. The program which Mr. Thomas offered was one of unusual worth and interest, in honor of the memory of Antonin Dvorák, through whose recent death the world lost one of its greatest masters and Bohemia its foremost composer. He was represented by his "Carnival" overture, op. 92, and by his "Fifth" symphony misnamed "From the New World." Tradition has it that the thematic material of this work is based on negro folk melodies, the only original music which Dvorák found in America. Of the many themes which are important parts of this great work, only two are characteristically and unmistakably of negro origin, and these are treated from the standpoint of tonality and harmonization in a manner which is distinctly Bohemian, while the symphony is architecturally based on the same broad structural lines that everywhere mark the German school. However, it is a wonderfully beautiful work, and like the overture is at all times strongly marked by the striking individuality of the composer. It was given one of those smooth, faultless performances for which Mr. Thomas is famous. The largo, which is the most beautiful movement of the symphony, and for that matter one of the gems of musical literature, was played with a wealth of poetry and sentiment which made it the most impressive and enjoyable number on the program. After the intermission the latest work from the pen of Edward Elgar was given its first American hearing. It is an overture entitled "In the South," which purports to be a tone picture of a spring day in Italy, with various and sundry philosophical reflections as to past greatness, &c. Musically it is about the poorest thing which Elgar has done. It has all of his artificiality, and none of his clever manipulation of the orchestra. In no way does it suggest the bright, sunny spirit of Italy, but its tedious repetitions and utter conventionality are not unsuggestive of London fog. A splendid performance of "Siegfried's Rhine Journey" and of Richard Strauss' ever

new and charming rondo, "Till Eulenspiegel's Merry Pranks," closed the program.

The Germania Concert.

The Germania Maennerchor of Chicago is one of the few clubs of the country where concerts are given at which the standard of excellence maintained is one that even the programs of the great orchestral associations do not surpass. Last year the club engaged two such world renowned artists as Emile Sauret and Schumann-Heink for their two concerts, while the Thomas Orchestra assisted on both occasions. One man is directly responsible for this happy state of affairs, Hans von Schiller, the director of the Maennerchor, who is not only a pianist of unusual ability but an experienced orchestral conductor as well, who as one of the directors of the piano department of the Chicago Musical College has for many years been a factor in the musical life of Chicago. Therefore it was with pleasure that the music lovers of the city hailed the announcement of the club's first concert for this season on the evening of Thursday, November 3.

Rudolph Ganz and Arthur Beresford were the soloists engaged, and the services of the Thomas Orchestra were again called into requisition.

The program opened with the "Freischütz" overture, which, under Mr. von Schiller's able baton, was given a vigorous and spirited performance. Mr. Beresford followed with a group of two songs, Wagner's "Die Beiden Grenadiere" and "The Refractory Monk," by Rosse. Although the Wagner setting of the famous Heine text is by no means so effective as Schumann's immortal song, it is yet a work conceived on the broadest lines, and is deeply imbued with the dramatic spirit of the text. Mr. Beresford was in splendid voice, and did ample justice to the work, fully realizing both its vocal and dramatic possibilities. Especially praiseworthy was Mr. Beresford's faultless pronunciation of the German.

In the second song he was heard to even better advantage, it being well calculated to display the unusual range and power of his voice, giving scope as well for some rare qualities of humor in the interpretation.

Rudolph Ganz was fortunate in selecting the seldom heard A major concerto of Liszt. Its peculiarly happy combination of great thematic beauty and dazzling bravour technic makes it altogether one of the greatest and most effective concertos in piano literature. Mr. Ganz brought out all its splendid musical content, and at the same time revealed such immense technical attainments that one was divided between admiration for the music and wonder at the performer. In the end, however, it was the former

state of mind that prevailed. He made his hearers feel the poetry and glamour of the theme and led them from climax to climax through the wonderful set of variations which form the concerto till their enthusiasm found vent in thunders of applause. Had he not proved his exceptional abilities many times before, his performance of this concerto alone would entitle him to rank with the greatest pianists of the present day. He gave as an encore the Liszt "Cantique d'Amour."

The Germania Männerchor added three numbers to the program. This society contains some good vocal material and its work gives every evidence of the careful training which it has enjoyed at the hands of Mr. von Schiller.

Hofmann's Recital.

So eagerly was Josef Hofmann welcomed to Chicago after an absence of two years that not only was Music Hall sold out, but some 200 persons were turned away from his recital on Sunday, October 30. The public has so long been familiar with Hofmann's art, and it has so long known him as a ripe and mature artist that it is not probable that it looked for or perceived in him the subtle change that has come with the development of the past two years. Indeed it is a change that would escape any but the most careful and critical listener. For musically he has always held and attained the highest ideals and has known how to present them to his hearers with a sincerity that is never to be doubted and with a power that is convincing. Technically his attainments are today as near to the marvelous as they were then. But now, as then, they are never intruded upon the hearer's attention. One admires them subconsciously without being distracted from the noble musical message which comes to one fresh and vigorous, marked with the wholesomeness of a normal virile personality. All this

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Hofmann has long been and is today, with an added emphasis to the whole intellectual side of his art. This revealed itself in his playing on last Sunday first of all in a wealth of dynamic contrasts, in a subtlety in the use of nuance and shading never before so strikingly felt in his work. It was noticeable even in the Mendelssohn prelude and fugue in E, with which he opened his program. The hackneyed theme of the prelude acquired new interest and became a thing of beauty as fresh and fine of charm as if it had not been distorted by two generations of amateurs. The fugue was one of those wonderful examples of polyphonic playing in which the differentiation of the various voices was accomplished by the subtlest use of tonal contrast, while the broad architectural lines of the work rose in faultless symmetry. In the Scarlatti pastorale and capriccio he knew how to be true to the naively simple spirit of a forgotten century and yet to make them alive with vividly contrasted colors. Greatest of all was the Beethoven sonata. Big, broad, dramatic and splendidly rhythmical in the first movement, full of quiet mystery in the second, while the third movement was as bright and happy as the Rhineland folksong on which it is based.

The entire Chopin group was ideal. It comprised the seldom heard E flat nocturne, op. 55; the posthumous waltz in E, also seldom heard as Hofmann plays it; the berceuse, mazurka in F sharp minor and the B minor scherzo. It is rare that one hears Chopin playing so free from sentimentality, yet so full of poetry. The rather trivial compositions of Sternberg, Leschetizky and Hofmann were given obviously with the intention of pleasing the less seriously inclined in his audience. This they unquestionably did, yet Hofmann is an artist who needs not to cater to his audience. Had he played some of the seldom heard compositions of Liszt or some of the interesting works of the new French school he would have pleased his hearers just as much, and could, perhaps, have had the additional satisfaction of knowing that he had furthered the cause of music by just that much. The "Tannhäuser" overture, which closed the program, was all that several splendid performances of this work by Mr. Hofmann have taught the Chicago public to expect. It is to be regretted that he saw fit to substitute it for the "Don Juan" fantasia, which he first announced. Perhaps he will give this on his next program, which Manager Neumann announces for December 11.

CHICAGO NOTES.

Maude Fenlon Bollman.

Maude Fenlon Bollman leaves soon for a two weeks' tour through the East, appearing in Woodstock, Canada, November 4; New York, November 7; New Haven, Conn., November 11, and London, Canada, November 14. She will appear in New York with the Sorosis Club. In other cities she appears with well known musical organizations. Mrs. Bollman returns to the West in time to fill engagements in Aurora on November 17; at Belle Plaine, Ia., November 28, and at Clinton, Ia., November 29.

Two very important engagements to sing the soprano part with the Chicago Apollo Club in Rossini's "Stabat Mater," and to appear on a concert program before the Apollo Club of Minneapolis.

Her singing at a recent concert before the Lyric Club of Milwaukee was reviewed as follows in the Milwaukee Sentinel:

"Madame Bollman's singing of the aria from the 'Magic Flute' was received with a burst of applause."

Her concert in Appleton, Wis., received the following glowing criticism in the Appleton Daily Post:

"Perhaps no singer heard in Appleton ever made herself so popular in one night as did Mrs. Bollman at this concert last night."

Chicago Bureau-Agency.

The series of the Chicago artists' recitals, inaugurated by the Chicago Bureau-Agency, will be given in Music Hall on every other Monday afternoon, beginning November 14.

These concerts are designed to afford local artists an opportunity of securing an appearance under favorable auspices, and it is also the intention to produce many interesting musical novelties.

The scheme is planned on a co-operative basis, so that the price will be in the reach of all music lovers. Among the novelties to be given are the Brahms "Waltz Songs," for quartet; the Schumann "Spanish Dances," several new song cycles, and a new dramatic poem, with music, "The Iberian." One or two of the series will be devoted exclusively to the performance of the compositions of Chicago composers.

The first program will consist of the two sets of Brahms "Waltz Songs," which will be given by Gertrude Judd Smith, Helen Hall Upham, F. W. Carberry, Vernon d'Arnalle, with Josephine Crocker and Marx E. Oberndorfer at the piano. This is the first performance of this work in Chicago.

A series of three musical evenings will be given at the Virginia Hotel by Vernon d'Arnalle and assisting artists on Sundays, November 20, December 4 and December 18. These programs will be under the auspices of the Chicago Bureau-Agency of Music.

Mrs. Foster-Comegys will make her debut as a dramatic reader on Saturday morning, November 14, in the Assembly Hall, Fine Arts Building. Mrs. Comegys is to be assisted by Mildred Marsh-Grinnell, concert pianist.

Mrs. and Mr. Arnold Dolmetsch, assisted by Miss Catherine Salmon, will make their first appearance in Chicago the week of December 12. Mr. Dolmetsch is known throughout the world as the authority of the music of the sixteenth and seventeenth centuries, and his collection of old instruments is the finest in the world. This series of lecture-recitals is under the auspices of the Chicago Bureau-Agency of Music.

Neumann's Announcements.

F. Wight Neumann announces the following engagements:

Ludwig Marum, now a resident of New York city, who for several years was identified with Chicago musical circles, will be heard in a violin recital under the direction of F. Wight Neumann at Music Hall, Sunday afternoon, November 20. Mr. Marum will be assisted by his wife, soprano. His program comprises the sonata A major, César Franck; suite, op. 44, by Schuett, and sonata, op. 13, by Grieg. Mrs. Marum will sing songs by Schumann, Thuille and Strauss.

Johanna Gadske will give a song recital at the Audi-

torium, Saturday afternoon, November 26. Her program will be in three parts—classical airs and songs by German composers, modern German songs and airs and songs of American composers. Madame Gadske will be accompanied at the piano by Mrs. Rider-Possart.

On Sunday afternoon, December 4, Georg Henschel, the well known baritone, composer and teacher, will lecture on "Personal Recollections of Johannes Brahms." He will be assisted by Mrs. Ada Soder Hueck, the beautiful German dramatic contralto. This artist has just returned from Germany after three years' study with Marianna Brandt, the world famous contralto.

Mr. Neumann further announces the engagement of Herbert Witherspoon, the popular American basso, for a song recital for Sunday afternoon, January 1, and by request a second recital of Josef Hofmann, the eminent Polish pianist, for Sunday afternoon, December 11, at the Music Hall.

De Pachmann's first appearances will be at Music Hall Friday evening, December 9; Wednesday evening, December 14, and Sunday afternoon, December 18.

Mrs. Watson's Melodrama.

Regina Watson will give her melodrama, "Countess Laura," before the University Club of the Northwest University on the evening of November 11; Miss Lunt, reader.

At the American Conservatory.

Emil Liebling will give his second lecture before the students of the American Conservatory Saturday afternoon, November 12, at Kimball Hall. He will take as his subject "Schumann's Novellettes," treating them from both a critical and interpretative standpoint.

Elizabeth Blamere.

Elizabeth Blamere gave a very charming informal musicale at her studio in the Fine Arts Building on October 31. Assisted by Robert Ambrosius, the well known "cellist of the Chicago Orchestra," she presented a program which contained some representative French, German and English songs, including such serious works as the Strauss "All Mein Gedanken" and "Heimliche Aufforderung," in which she was heard to great advantage. Mr. Ambrosius added three numbers to the program, the "Sandman" (from "Hänsel and Gretel"), Humperdinck; "Cradle Song," Brahms, and minuetto, Becker. Miss Blamere's singing is attracting much attention, and her services in concert and recital are in much demand. On the 7th she leaves for a two weeks' tour through Ohio, with Carl Duff and W. E. C. Seeboeck. Her itinerary includes Cleveland, November 7; Cambridge, November 10; Ashland, November 11; Washington, November 14; Athens, November 15; Marietta, November 16; Newark, November 17, and Salem, November 18. Miss Blamere returns to Chicago for the services Saturday at the Temple K. A. M., and Sunday at the Oak Park Congregational Church, as she holds the position of soprano soloist in both of these places of worship. Some of her other dates are: Muscalle, Hinsdale, November 1; musicale, Oak Park, November 24; to illustrate Emma Moffat Young's Wagnerian lecture before the Arché Club, Chicago, December 9; December 8, "Stabat Mater," Madison, Wis. Miss Blamere will also appear in the second concert of the Irish Choral Society in Chicago. With all this concert work she yet finds

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Bush Temple Conservatory.

The first of a series of studio recitals to be given at noon on Saturdays at the Bush Temple Conservatory took place on November 5. The program was short but attractive. Grant Weber was heard in a pleasing interpretation of Moszkowski's "Spanish Caprice." Harriet Porter gave MacDowell's big concert etude with splendid bravour. George Dasch played with fine tone and excellent taste the allegro and romanza from the Ries suite for violin, and Ethel Grow sang Tschaikowsky's "None but a Lonely Heart" and Hahn's "Were My Song with Wings Provided" in a thoroughly commendable manner.

A Correction.

In a criticism of the musicale by pupils of the Chicago Musical College in the last issue of THE MUSICAL COURIER the name of Zetta Gay Whitson was omitted. Miss Whitson played the Mendelssohn concerto very creditably.

GLENN DILLARD GUNN.

The Grienausers in New York.

THE Rainy Day Club has engaged Karl Griener, the cellist, and he will play Popper's "Hungarian Rhapsodie" at the meeting November 9. Together with his accomplished wife, Griener teaches a limited number of pupils, cello, piano and voice. Mrs. Griener studied in America and Europe, and her merit as vocalist and accompanist is widely known. Their teaching methods produce rapid advancement in the pupils.

Rive-King in New York.

JULIE RIVE-KING is back from a successful Southern recital tour. This distinguished American pianist will now be found at her studio in Carnegie Hall. Later in the season Madame King will play at some big concerts.

JOSEPH O'MARA IN LONDON.

HERE are some more press notices of Joseph O'Mara, referring to his appearances during the recent season of the Moody Manners Opera Company at Drury Lane Theatre, London, and at Covent Garden:

There is no need to criticize the reading of Joseph O'Mara as Romeo, for it is well known. He sang the music last night splendidly and acted it well.—Standard.

In "Pagliacci" the part of Canio was embodied by Joseph O'Mara in a manner that can scarcely fail to enhance his reputation. While duly impassioned and intense, the reading was distinguished by an artistic restraint and rational consistency that made the character appear singularly real.—Standard.

Joseph O'Mara won a genuine vocal triumph in the name part and looked the character of Lohengrin, which is more than we can say of many tenors who essay the role.—The Morning Advertiser.

Joseph O'Mara happily suggested the emotional and ardent temperament of the errant knight, Tannhauser, and his embodiment increases esteem for his ability.—Standard.

Joseph O'Mara, the Eleazar, rendered invaluable service, his delivery of the famous air already referred to making a deep impression, and he fully deserved the applause bestowed on him.—"The Jewess."—Daily Telegraph.

Joseph O'Mara, exhibiting no traces of his exertions on the previous evening, when he gave so effective an account of the part of Eleazar in Halévy's "La Juive," delivered Manrico's music with a full measure of energy. His spirited singing of "Di Quella Pira," the concluding piece of the third act, was rewarded by many calls.—Daily Telegraph.

Joseph O'Mara gave an excellent reading of the part of the revengeful Jew, Eleazar, singing with fervor and power in the impassioned scenes, and his delivery of Eleazar's pathetic lament, "To Thee, My Daughter," in the fourth act, was a fine example of declamatory vocalism.—Standard.

Joseph O'Mara I have never heard sing better than as Eleazar. He is an irascible, impetuous sort of gentleman and these distinctive traits in his character were admirably realized by the Irish tenor.

His rendering of the Jew's fine scena in the fourth act was most stirring, and it aroused the house to enthusiastic applause.—Referee.

Joseph O'Mara gave a very admirable reading of "Lohengrin" yesterday afternoon.—Referee.

Von Klenner at the Convention.

E VANS VON KLENNER was sent by the Woman's Press Club, of New York, as a delegate to the recent convention of the New York State Federation of Women's Clubs held at Syracuse. While not a candidate for any office, Madame von Klenner's presence aroused extraordinary interest in musical and social circles. In Western New York more especially this celebrated teacher and musician is regarded as a representative woman, and the recognition is justly deserved. Madame von Klenner has accomplished great things for art in the councils of women's clubs and societies throughout the State. During the week of the convention several dinners and receptions were given in honor of Madame von Klenner. Each day some admirer sent her floral tributes. Whenever music was made a topic for discussion Madame von Klenner was urged to speak, for her ability to talk on all schools is unquestioned.

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De Pachmann's fame as an interpreter of Chopin's works rests upon such artistic grounds that to many people there is no pianist his peer in this particular field. To hear him play Chopin is to hear Chopin played probably more satisfactorily on the whole than by anyone else. His playing was as wonderfully crisp and impeccable in accuracy and celerity in execution as of yore, and showed no loss in finish of phrasing, technique, sweetness, exquisite tonal coloring and velvetlike daintiness in fingering.—Boston Globe, October 30, 1904.

The chief point of the concert was the appearance of De Pachmann. The concerto that he played is one that we do not often hear, and it cannot be given at its best in a very large hall. But in spite of handicaps the great artist made an entire success. He is the perfect master of the "rubato," of that elastic tempo which is

the life and soul of Chopin. De Pachmann was recalled again and again with great and thoroughly deserved enthusiasm. It was a memorable performance.—Boston Advertiser, October 30, 1904.

Chopin's F minor concerto is not difficult technically, but is one where the highest artistic sense is demanded, and without this the pianist would be unequal to such a work, however eminent he might be in the works of other writers. De Pachmann satisfies the listener as no one else can, and his performance will be remembered for many a day. He received an immense ovation and numerous recalls, which he fully deserved.—Boston Post, October 30, 1904.

Voorhis' Sacred Settings.

THE morning service at the Protestant Episcopal Church of the Transfiguration (Little Church Around the Corner), on East Twenty-ninth street, Sunday morning of this week was remarkable in more ways than one. Judge Alton Brooks Parker, Democratic candidate for President was in the congregation. Bishop Mann, of North Dakota, a Republican State, spoke on the missionary work in his

diocese. A "Te Deum" and a setting for "Lift Up Your Heads," by Arthur Voorhis, a resident composer, were sung in grand style by the large choir of men's and boys' voices. The "Te Deum" in F is dedicated by the composer to the rector of the church, the Rev. Dr. George C. Houghton. The anthem, sung this Sunday during the offertory, was rendered the first time on All Saints' Day of last year. Both compositions are excellent examples of dignified music for the church. There is not a superfluous bar in either. In addition to the churchly atmosphere in the anthem the score has the triumphant note that harmonizes with the text in the psalm. A duet for tenor and baritone was impressively sung by Robert Campbell and Byron Overstreet.

Mr. Voorhis and his wife were among the worshippers.

Vincent d'Indy's new violin sonata will be produced in Paris this season by Armand Parent.

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